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ABSTRACT

Intended to provide students in grades 6-12 with a global perspective, these ready-to-use activities deal with the concept of cultural differences. The materials can fit into courses dealing with cultures, American cultural diversity, and human relations. There are five parts. The activities in part 1 will help sensitize students to a multicultural world and help them to understand that the particular culture they live in has molded their own ways of acting and thinking. In part 2 students explore the ways we perceive and misperceive others. In part 3 they learn how and why we label people in certain ways. Students examine the cultural influences in their daily lives that often operate on a subconscious level in the activities of part 4, "The Power of Culture." Part 5 focuses on the roles students play now in their own interactions with others. Examples of activities include having students respond to a series of statements about cultural groups, analyze readings, judge photographs, analyze a Grimm fairy tale for sex role stereotypes, and discuss case studies. (RM)

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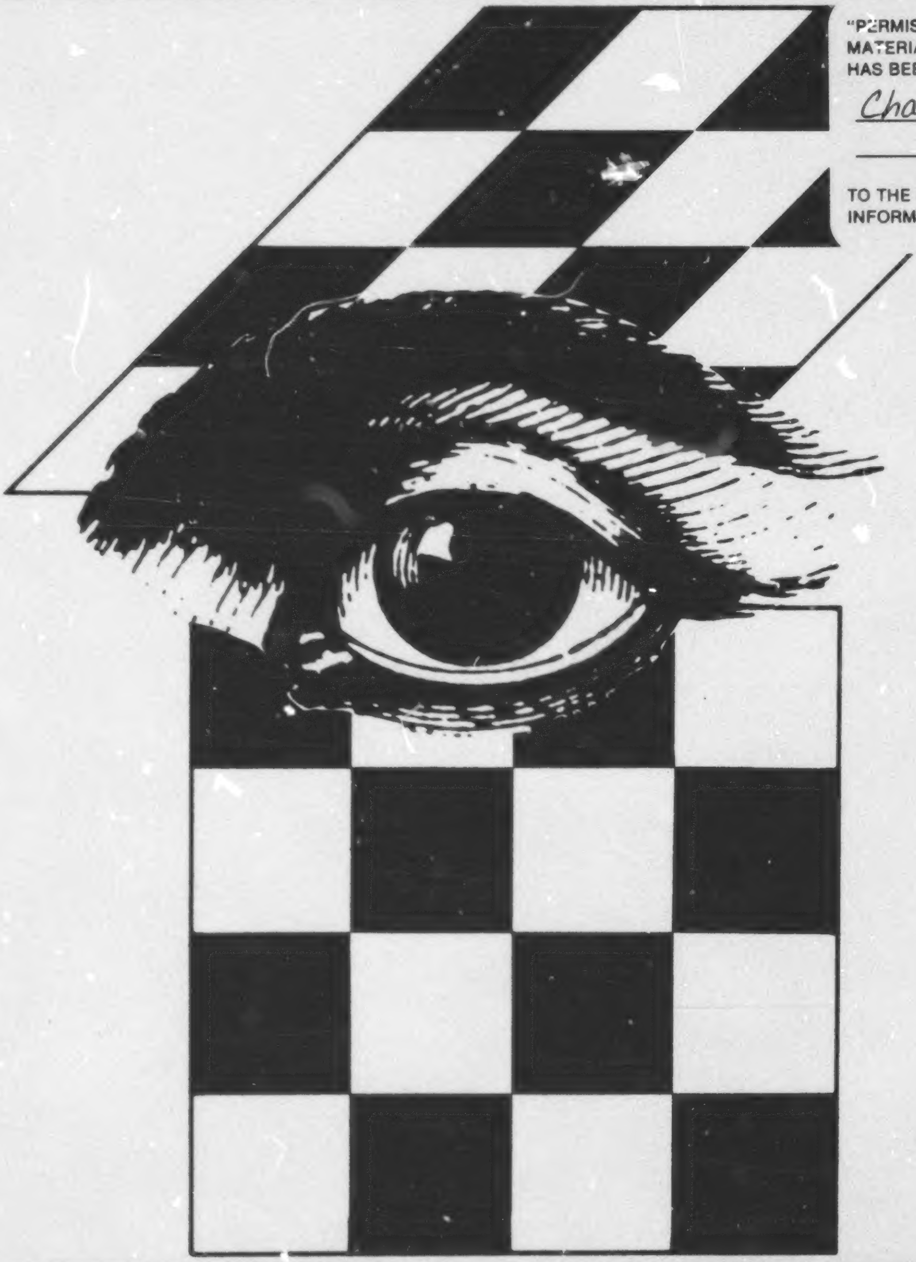

Cultural Sight & Insight:

Dealing With Diverse Viewpoints & Values

GLOBAL PERSPECTIVES IN EDUCATION, INC.

218 East 18th Street, New York, NY 10003

The handbooks in the GPE Humanities Series were developed as part of the project GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM, which received substantial funding from the National Endowment for the Humanities.

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CULTURAL SIGHT AND INSIGHT
Dealing With Diverse Viewpoints and Values

By Gary R. Smith

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* Lessons based on lesson ideas originally developed by the Center for Teaching International Relations, University of Denver, Graduate School of International Studies, Denver, CO 80208.

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INTRODUCTION TO THE HUMANITIES SERIES

David C. King and Larry E. Condon, Project Co-Directors

The project Global Perspectives: A Humanistic Influence on the Curriculum, of which the Humanities Series is a part, is based on the premise that achieving a global perspective involves more than educating about the world--it involves education which will help young people live in, respond to, and shape their world. The learning that results in this does not come from any special course or discipline, but can be developed throughout the curriculum. The needs for different grade levels and courses are varied and the project materials are designed to meet them. We have designed the materials for teachers, teacher trainers, curriculum planners, and goals committees. Boards of education, and all who work with and are concerned about the schools may also find them useful.

One can never say that a curriculum is finished. Rather, it is a process--a continuing series of shifts and changes that we make in our effort to provide training that will better prepare young people for the future. As the closing decades of the 20th century approach with what seems to be alarming speed, we find ourselves living in a highly complex world, in an age characterized by wrenching changes and ever-increasing interconnections. In such a world, the dynamics of curriculum as a process become more and more important.

The materials developed in this project, *Global Perspectives: A Humanistic Influence on the Curriculum,* represent part of that process. They possess a high degree of built-in flexibility--a flexibility that encourages adaptation to personal teaching styles as well as the needs of individual students, a flexibility that permits responsiveness to the concerns of the local school and the community, and that can provide room for future change.

Each handbook in the Humanities Series offers ready-to-use lessons and activities as well as suggestions for lessons you can develop yourself. The materials can be used in individual courses in the social studies, humanities, language arts, and science. They can also be used as the basis for team-teaching and other multidisciplinary approaches. The handbooks can go along with existing texts and other materials; no special preparation or purchases are necessary.

Throughout the project's three years of development, hundreds of professional educators have addressed themselves to this question: *What kind of schooling do today's students need as preparation for the kind of world they will have to deal with?*

Many of the answers you will encounter in these handbooks fit what Arthur Combs calls the "new goals for education"--goals which are both "holistic and human." He feels that the major objectives of schooling must be "the development of intelligent behavior, the production of self-propelled, autonomous, creative, problem-solving, humane, and caring citizens."[1]

While such goals have roots deep in the traditions of American education, there still is no simple formula for their achievement. Throughout the project's development period, we have aimed for the kind of holistic and humanistic approaches that can build toward those goals. We have not created new courses and are not asking teachers to make drastic changes in what they teach or how they teach it. Instead, the project has focused on ways to make existing courses more responsive to the needs and opportunities of a new age.

WORKING GOALS FOR GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM

We seek to develop thoughtful, creative, caring adults able to function effectively as individuals and citizens. For this we believe students need a global perspective which can be approached through a curriculum that includes opportunities--

1. To learn to recognize the interconnections between one's own life, one's society, and major global concerns such as environment, resources, population, and human rights--and how these interconnections affect our future options and choices.

2. To develop an understanding of basic human commonalities; at the same time recognizing the importance of individual and cultural differences.

3. To develop an awareness of how perceptions differ among individuals and between groups.

4. To develop the skills which enable adequate responses to an electronic age, with its increasing volume of information and technological choices.

5. To acquire an ability to respond constructively and flexibly to local, national, and global events, as individuals and as members of groups.

OBJECTIVES AS BUILDING BLOCKS

You will note that the objectives listed for many of the activities deal with the building of skills in processing information and in gaining experience with the concepts. In one middle-grade lesson, for example, students analyze why the telephone was initially regarded by many with such disapproval and why its potential was not foreseen. Although this activity may seem remote from learning about the pressing concerns of a global age, this episode is important in adding to students' understanding of change as a force and how people respond to it.

The competencies and perspectives today's young people need are best developed in a sequential pattern, beginning with the earliest grades. Practically every course in the curriculum can add specific building blocks to the process.

An Example

One frequently listed goal of modern schooling is to help students understand and respond to the complex of environmental concerns that touch all our lives. If we specify particular objectives to be achieved by certain grade levels, we form a picture of how learning at all levels can build toward such a goal.

Examples of the objectives (or competencies) that contribute to this goal of environmental awareness and concern might include the following:

By grade 3, students should be able to

1. describe the notion of systems by explaining how a breakdown in one part of a system will affect other parts;
2. identify systems in surroundings familiar to them--including both built and natural settings;
3. give examples of planet-wide systems such as air and water;
4. draw a picture of a natural system and label its parts.

By grade 6, students should be able to

1. identify relationships between one's immediate surroundings and the planet's natural systems;

2. define interdependence and give examples of its operation in human-environment interactions;
3. record changes over time in their local surroundings;
4. give examples of ways in which human actions alter natural systems, often in unintended and complex ways;
5. draw inferences about how population influences environmental situations.

By grade 9, students should be able to

1. use pictures, literature, and historical sources to draw inferences about changes in human environment relations at various points in U.S. history;
2. give examples of ways in which modern urbanization has influenced natural systems;
3. hypothesize about how alternative plans will affect a particular ecosystem.

By grade 12, students should be able to

1. infer ways in which seemingly personal or local matters affect or are affected by larger environmental contexts;
2. recognize that creating a healthier environment can require difficult decisions, and suggest ways of measuring the possible positive and negative consequences of such decisions or actions;
3. give examples of conflicts of interest that arise over environmental issues;
4. describe ways in which people have expressed their feelings about human-environment relations;
5. identify ways in which the ongoing revolutions in science and technology have altered human-environment relations;
6. form a hypothesis about ways in which future population patterns may influence their own lives.

FOUR BASIC THEMES

Much of the learning in these handbooks is centered around four basic themes or concepts:

1. *change*
2. *communication*
3. *conflict*
4. *interdependence*

As students become familiar with these concepts, they will find them valuable for organizing the information they encounter throughout their school careers--and beyond.

In the elementary grades, students might be taught to recognize similarities between the dynamics of conflict in an historical episode and a conflict encountered in a story or a real-life situation. These classroom experiences, in turn, can provide useful insights into how conflict operates in our lives and the positive functions it can serve. Thus, the concepts also represent one way of making those connections between the classroom and the world around us.

This focus on concept learning and application may be more difficult with upper level students who lack background in the concept approach. High school teachers are urged to use activities which, while designed for earlier grades, do provide students with a beginning understanding of the concepts. Many teachers of grades 10-12, for instance, have used introductory activities on systems, designed for grades K-3, to develop familiarity with the concept of interdependence. The students were not even aware that they were being exposed to primary grade materials.

THE HANDBOOKS AND BASIC SKILLS

Others have said enough about basic skills so that we don't have to repeat here the dire warnings or the problems of low test scores. However, two important points do need to be made:

First, the development of skills does not take place in a vacuum. In fact, skills development is much more likely to be improved when students are dealing with subject matter that is real to them and inherently interesting. According to Charlotte Huck, former president of the National Council of Teachers of English:

> If our goals for children include mastery of a wide range of language functions, then we must create environments that will be supportive of this goal. Children need to talk

and have interesting experiences so they will have something to talk about.

Those of you who are interested in composition know that this is equally true about children's writing. Children need to have authentic writing experiences in order to produce careful observations and honest feelings.[2]

The second point about basic skills has to do with the kinds of skills most in need of strengthening. Christopher Jencks of Harvard argues that a close analysis of test scores reveals that today's students are doing better, not worse, in many skills areas. "Where problems appear," he finds, "they are with more complex skills, with the desire or ability to reason, with lack of interest in ideas and with shortage of information about the world around them."[3]

We have tried to apply these ideas to the development of basic skills:

1. to provide interesting, stimulating experiences for skill development;
2. to encourage the development of those "more complex skills";
3. to provide students with better information about and understanding of "the world around them."

> In a frustrating and sometimes frightening world there is a great need for coping skills and techniques. Good guidance and better preparation are needed in the skills of human relations, in dealing with uncertainties, and in learning to choose wisely among alternatives.[4]
>
> NEA National Bicentennial Panel

CONNECTING THE CLASSROOM WITH THE REAL WORLD

One major approach to creating the kind of learning needed for our age has been to try to relate what is learned in the classroom to what is happening in the students' lives and in the world around them. Achieving what we call *global perspectives* must begin with that.

We can use a hypothetical unit on the Renaissance to demonstrate how and why such connections can be made:

Teaching about the Renaissance is one of those areas where we tend to assume (or hope) that students will recognize the importance of the information they are encountering. All too often we find ourselves disappointed when only a handful show any interest in the paintings of da Vinci, the sculpture of Michaelangelo, or the dramas of Shakespeare. The rest of the class sinks into a trough of boredom. They find little in the study that connects up with their own lives and interests.

But there are connections, and one of our tasks is to make them more explicit. A teacher might develop the Renaissance unit around a theme such as: "The environment is what we make it. And how we shape it depends on how we perceive it."[5] Classroom activities and field trips could then be used to develop insights into both the present and the past. We might begin with Renaissance architecture or art, and ask students such questions as these:

1. How did people during the Renaissance perceive their environment? In what ways are the perceptions of people today--including students--the same or different?

2. How are these perceptions translated into, say, architectural styles--the form and function of buildings? Are there echoes of Renaissance attitudes in our approach to shop areas, living space, natural environment, and so on?

3. Would the class want to reshape their surroundings in some way? What arrangement or styles of buildings would they prefer and why?

Other connecting themes might be: ideas about the importance of the individual; the changing role of women, the search for heroes, values attached to material wealth, and many more. Whatever theme is used to make connections with concerns familiar to students, this is a different sort of "relevance" from that which was popular a decade ago. The existing curriculum unit on the Renaissance remains, but there is now a coming together of the traditional humanities, modern social issues, and the students' personal concerns. Students become more interested in learning about the Renaissance when they see its relationship to their own situation.

If we plan our presentations with this in mind, we should be able to demonstrate to our students that just about every topic we deal with has applications to their lives and futures.

What we call global perspectives involves more than the study of other cultures or what is commonly thought of as international relations. Global perspectives are ways of looking at experience, ways that highlight the individual's relationship to his or her total environment. And they are perspectives that can emerge readily from much of the subject matter we are already teaching.

> The question is not whether history is relevant . . . but what the relevance of a given historical experience might be to a given current or future one--that is, how is it relevant?
>
> Historian Edward L. Keenan

FITTING THE PROJECT GOALS AND MATERIALS INTO THE CURRICULUM: AN EXAMPLE

In the spring of 1978, the San Francisco Unified School District launched an ambitious program to redesign and update its entire K-12 curriculum. The District's Task Force for Social Studies produced a curriculum guide which incorporated many of the ideas developed by this project and San Francisco teachers helped in the design and testing of materials in the handbooks in the Humanities Series. A description of the San Francisco K-12 scope and sequence is reprinted below. The course descriptions illustrate how the goals of the project have been incorporated into a traditional social studies curriculum.

Other schools, state departments of education, commercial publishers, and individual teachers have found various ways of tailoring the materials to meet special needs.

The San Francisco Scope and Sequence For Social Studies, K-12[6]

Elementary Grades

All children bring a rich background of culture and experience to their school life. Encouraging children to build on this experience is a central part of social studies and helps to enrich the curriculum. The K-5 curriculum allows students to apply their personal experiences and perceptions to the material being explored.

Grade K: Myself

Children learn about their own physical and emotional needs and explore their immediate environment. They begin to know themselves better and learn about their relationships with other people.

Grade 1: Myself and Others

Students learn about themselves in relationship to families and peer groups. They develop awareness of interdependence within these social units, their similarities, diversities, and changes. By studying different family and friendship groups, students begin to discover things they have in common with humans throughout the world.

Grade 2: Myself and My Surroundings

As horizons expand, children learn about themselves as participants in larger settings such as the classroom, the school, and the immediate neighborhood. Some knowledge is gained of neigborhoods in different communities and countries; comparisons and contrasts provide deeper understanding of the child's own surroundings--both natural and human.

Grade 3: Myself in San Francisco

The rich multicultural framework of San Francisco provides the setting for learning about different ethnic groups, neighborhoods, lifestyles, and careers. Field trips, classroom visitors, parent participation, and other sources will aid students in understanding and appreciating the city and its heritage. Comparison with other cities in the United States and other parts of the world will broaden the learning experience.

Grade 4: Myself in California

Diversity of cultural and ethnic heritage in the broadened setting of the state extends students' knowledge of themselves in relation to their social and physical environment. Students will also explore the many interconnections between themselves, California, and the world, including the heritage of groups which have contributed to California life in the past and the present.

Grade 5: Myself in the U.S. as Part of the World

The concept of change becomes central as students examine the nation's growth and development. They learn about the contributions of individuals and different groups throughout the nation's experience. This study provides an historical background for understanding the United States as a changing, complex, multicultural society. Learning also places the United States in a global setting, indicating the growing interconnections between this country and other parts of the world.

Middle School

Students' horizons are extended further as they learn more about the larger global context. As in all levels of the social studies, emphasis continues to be on the self--an exploration of the student's life and interests within expanding areas of awareness.

Grade 6: Our Hemisphere and Myself

Students now learn more about themselves in relation to a larger environment--the varied texture of life within the Western Hemisphere. Selected societies in North and South America are studied to develop a deeper understanding of the nature and variety of human culture--the ways in which people in different places and at different times have organized to meet common human needs.

Grade 7: Our World Heritage

Many different groups throughout human history have contributed to our global bank of human culture. Students will explore the experiences and achievements of selected groups to gain an understanding of how these groups have added to the human story. The learning will highlight common human themes as well as points of difference.

Grade 8: The U.S., the World, and Myself

The study enables students to analyze the economic, political, and social decisions of the past that have helped to shape our modern physical and social environment. Attention is also given to the forces which have strengthened ties between the United States and other parts of the world--and how those interconnections influence our lives.

High School

A wide variety of social studies experiences--including history, geography, political science, economics, anthropology, and others--provide students with knowledge and skills to meet the challenges and opportunities of the future. Special attention is given to ways in which the social studies can help young people to prepare for adult roles and to function effectively as participants in a democratic society.

Grade 9: Geography 1,2

Geographical and social studies skills are developed in studying the interrelationships of our physical, economic, social, and political environments. Case studies will enable students to compare and contrast the ways in which different societies have adapted to a variety of geographic settings. Special emphasis will be placed on settings in Africa and Asia.

Grade 10: Electives

In grades 10 through 12, students have available a spectrum of courses that will introduce them to more detailed or advanced study of particular subjects. These offerings may vary from school to school; some may be components of special or "magnet" programs. Special attention will be given to the role of the social studies in preparing students for career opportunities and citizenship responsibilities, and for understanding and appreciating their own cultural heritages.

Grade 11: U.S. History 1,2

This is a survey course, reinforcing social studies skills and concepts, and encompasses the growth, development, and traditions of our democratic society; exploration and appreciation of the roles of various cultural and ethnic groups in creating our modern society; analysis of the changing roles of women; examination of economic, industrial, and urban changes over time; the nation's rise to world power and its present role in a changing, highly interconnected global environment.

Grade 12: Civics 1

A special emphasis is placed on the role of the individual as a participant in a democratic society--the rights and responsibilities of citizenship. Students gain an understanding of the practice and theory of government, beginning with the school setting and moving through local, state, and national levels, focused on an appreciation of the special opportunities provided by the democratic process. Comparative study of other forms of government places this study in a broader context.

We hope the materials in this Humanities Series will help you meet some of the important educational needs we've outlined. Your comments and suggestions are welcomed.

NOTES

1. Arthur Combs. "Humanism, Education, and the Future," *Educational Leadership,* January 1978, pp. 300 f.

2. From a speech by Charlotte Huck, quoted in *Language Arts,* vol. 53, no. 1 (January 1976), p. 78.

3. Quoted in *Education U.S.A.,* February 20, 1978, p. 187.

4. From "American Educational Futures, 1976-2001: The Views of 50 Distinguished World Citizens and Educators," by Harold G. Shane, *The Futurist,* vol. 10, no. 5 (October 1976), p. 255. A summary of the results of an interview survey conducted by the National Education Association in connection with the observance of the national bicentennial.

5. The Arts, Education and Americans Panel, *Coming to Our Senses* (New York: McGraw-Hill, 1977), pp. 3-4.

6. Adapted from the *Social Studies Task Force Curriculum Guide,* San Francisco Unified School District, April 1978. Reprinted by permission.

CULTURAL SIGHT AND INSIGHT

Dealing With Diverse Viewpoints and Values

Introduction

THE WORLD OF DIVERSITY

Most of us accept the truism that "people are different." But it can be very difficult to observe the deep differences in outlook and practice from culture to culture and still accept this diversity without negative value judgments. Knowing more facts about other groups doesn't necessarily help. Has the wealth of news we have gotten about the Arabs in the past few years, for instance, deepened American understanding or empathy for those peoples? Close to home, does the sight of teenagers of another race on the street necessarily improve a student's ability to understand or get along with them?

Part of the trouble, Robert G. Hanvey has suggested, may be a deep-seated human tendency to see one's own group as the "real people"—the ones with the right answers and the most objective outlook. This ethnocentrism may serve a function in cementing solidarity within social groups. But it can also act as a barrier to understanding or dealing effectively with other, different groups. And the ability to deal with diversity becomes more vital as the planet all humans share "shrinks" under the influence of population growth, exploding technology, resource use, increasing interdependence, and other forces.

What does all this have to do with the classroom? The authors feel that we need to go beyond teaching the facts about world cultures or cultural groups within our own society. In addition, we need to confront head on the ways people view and evaluate others. This handbook takes a step in that direction. Questions raised in these lessons and activities include:

- What physical and cultural factors help to shape our perceptions?
- What are some common causes of misunderstanding across cultural boundaries?
- How does the culture into which we are born influence our ideas of what is natural and right?

Some people think that we can gain greater understanding of others through insight into our own processes of perception and valuing. Anthropologist Edward Hall believes:

> Culture hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand your own. I am also convinced that all one ever gets from studying foreign culture is a token understanding. The ultimate reason for such study is to learn how one's own system works.

Whatever the goal, it is clear that a better understanding of both ourselves and others is a benefit of this kind of study.

THE TEACHING APPROACH

The materials in this handbook can fit into courses on cultures, on American cultural diversity, and on human relations. The handbook is designed for levels 6-12, but many activities may easily be adapted to lower grade levels. The complete handbook may be taught as a unit, time permitting. Or you may teach one or two lessons from each major section if you want shorter units with the same basic coverage. Select those subjects and lesson formats you feel are most appropriate to your students' interest and level of understanding.

These materials are especially useful as introductory activities. What students learn about themselves and the way they see others should provide a useful perspective as the class later delves into study of a specific culture or social group.

Many of the activities and strategies suggested here are active and involving. They are meant to wake students up and to disturb routinized behavior and thinking. This initial disturbance can be a good beginning for exploration and learning.

GOALS

The overall goals of this handbook are for the students to:

- Recognize and appreciate diversity in different groups' perceptions, outlook, and behavior.
- Develop understanding of some basic human commonalities.
- Recognize one's own role as a member and "captive" of a culture.
- Identify and combat some common barriers to cross-cultural understanding.
- Respond constructively to ideas and behavior outside one's immediate frame of reference.

PART ONE: CULTURE—WHAT'S IT TO YOU?

The activities in this section will help sensitize students to the fact that this is a multicultural world, and that the particular culture they live in has molded their own ways of acting and thinking. These are "wake-up" exercises, designed to get the class thinking about what culture is and how it affects them.

OBJECTIVES

Students should be able to:

Explain why different groups in the world's population must work together for human survival.

Give examples of how any one culture group's problem may be a problem for other groups.

Identify some specific aspects of their own attitudes that people of other cultures might not automatically accept or understand.

THE WORLD IN A ROOM

OVERVIEW

This introductory activity serves to reinforce the concept of interdependence. While the bulk of the unit deals with culture and its tendency to spur varied behavior, students need to recognize that different peoples must share the same world. The time-tested "spaceship earth" analogy is used here. Students represent the world's population, and within it, the earth's major groups. They move about the room to illustrate population distribution by continent, religion, wealth, and other categories.

TIME

45 minutes

MATERIALS

220 tokens (such as poker chips), or slips of paper, for use in Step 5.

PROCEDURE

Step 1: Move chairs, desks, tables, etc. to one side or corner of the room, leaving as large an open space as possible.

Step 2: Explain to students that the room now represents the total land area of the earth, and that they are its population. The current population of the world is approximately 4.2 billion. Therefore, using a total of 42 students for the activity, each student represents 100 million persons. (The statistics used in this activity should be adjusted for fewer students. If 21 students are used as the population base, each student would represent 200 million persons. All other statistical data would have to be adjusted accordingly.) In the next steps, students will be asked to move around in order to recognize some important dimensions of the population's distribution.

Step 3: The following statistics about the 42 students should be emphasized. You might ask the appropriate number of students to move to one side of the room as the numbers are read:

16 of the 42 are children.

17 cannot read or write a simple sentence -- (that is, they are illiterate).

0 have a college education.

35 are desperately poor.

15 have a life expectancy of 40 years or less.

15 are suffering from malnutrition.

26 earn $200 a year or less.

Step 4: The following statistics represent the earth's population distribution by continent:

20 students represent the population of Asia. This group should go to the center of the room.

9 students represent the population of Europe (including European USSR). This group should go to one corner of the room.

8 students represent the population of Africa and the Middle East. This group should go to another corner.

2 students represent North America. This group should go to the third corner.

3 students represent the population of Latin America. This group should go to the remaining corner.

From this step students should recognize the population distribution of the world according to continent.

Step 5: From here a number of resource distribution activities could help the students to look at who consumes what. Consult United Nations demographic yearbooks for information on food consumption, etc. The following statistics could be used to illustrate the distribution of the world's energy consumption:

220 total of world's energy consumed by the five continental areas (220 milliquads). A milliquad represents a million million BTUs (British Thermal Units--a measure of heat and energy).

Asia would receive 35 chips or cookies of energy (16% of the total).

Europe would receive 40 chips (18%).

Africa and the Middle East would receive 28 chips (12%).

Latin America would receive 24 chips (11%).

North America would receive 93 chips! (43%).

(This data is based on information from: John M. Fowler, Energy-Environment Source Book, Vol. 1, National Science Teachers Association, 1978.)

Step 6: Ask students to merge again. The following statistics represent the earth's population distribution according to religious affiliation:

10 students are Christians.

6 students are Muslims.

12 students are Hindus, Buddhists, or members of the 100 or so other assorted religions.

14 students would have no professed religion (in the traditional sense of that term).

This will give the students an idea of the religious distribution of the world.

FOR DISCUSSION

1. How do the students feel about the distributions?

2. Ask for guesses at what would happen if we projected population growth ahead to the year 1990. What would it be? And what would be its distribution by continent?

   Answer: 16 students would be added to the room.

3. Ask students from another class to come in, if possible, until you have a total of 58 students in the room. Are students affected by the crowding? Would differences be accentuated? Would culture become homogenized? Where would these 16 persons go, according to distribution by continent?

   Answer: 9 will go to Asia; 1 to North America; 2 would go to Africa and the Middle East; 3 to Latin America; and 1 to Europe.

   What would happen to resource distribution as a result of the increase?

   Answer: It would become even more inequitable. North America would have far more per capita.

4. (Optional Activity) The following suggestion requires many additional students. However, the payoff for arranging to borrow extra students is well worth it, since it dramatically illustrates crowding.

   Project ahead to the year 2020 (just 42 years!). Add 58 more persons to the room. Assuming a 7% growth in energy demand, year to year, and the same proportional distribution of the population by continent, who gets how many chips?

   Answer: In your calculations remember the growth in demand is compounded, i.e., the fixed 7% rate is taken yearly, 42 times, on a rising basis.

EXTENDING THE ACTIVITY

We have assumed certain levels of population growth and increase in energy demand. However, not everyone agrees on these. Interested students may want to research population and energy projections, and find out why and to what degree these vary. Ask the researchers to present their results to the class.

HO-HUM, INTERESTING FACT, THAT'S A PROBLEM

OVERVIEW

In this activity, students are asked to respond to a series of statements about cultural groups, and to explain their responses. In comparing and discussing their answers, the class will become sensitized to their own ethnic and racial attitudes, and to how these may differ from person to person. Students are often surprised, even dumbfounded, at the differences in attitudes this exercise brings out. The surprise makes a good take-off point for further learning.

TIME

30 minutes

MATERIALS

Handout "Statements for Ho-Hum, Interesting Fact, That's a Problem."

PROCEDURE

Step 1: Pass out to the students the list of statements provided. As they examine each of the statements on the handout, ask them to circle one of three responses: "Ho-Hum"—if the statement doesn't matter to them or doesn't interest them; "Interesting Fact"—if they find the statement interesting; "That's a Problem"—if they feel the statement reflects or involves a problem.

Step 2: Reproduce the following chart on the chalkboard:

Statement No.	"Ho-Hum"	"Interesting Fact"	"That's a Problem"
1.			
2.			
3.			
4.			
5.			
6.			
7.			

Compile a group response to each statement by asking for a show of hands on how students responded.

Step 3: Go back to each statement and ask why responses differed. What are some causes of the differences in perceptions and values? The class should see that every statement presents a problem for some group. Encourage them to consider how one group's problem can quickly become an important concern to everyone else.

EXTENDING THE ACTIVITY

1. Challenge groups of students to find more statements that could be added to this activity. These may be about groups of special importance to your area. Suggest that students search for or compose statements that they think could bring different responses from different people in the community. Examples:

   a. "Old people are now staying on the job longer than ever." (Most people may see this as a positive or uninteresting fact; but young workers trying to enter a tight job market may view it as a problem.)

   b. "Many Eskimos depend heavily on whales for meat, tools, and cultural well-being." (Some people may see this dependence as a threat to the world whale population.)

   Bring the new statements before the class as a whole for discussion. Your class may want to survey the community with its own customized selection of statements.

2. Individuals or groups may want to research some of the statements in the exercise. They should try to find out:

   a. Is the statement true? According to what authority?

   b. What are some consequences of the statement?

   c. How may these consequences affect different peoples or groups?

HO-HUM, INTERESTING FACT, THAT'S A PROBLEM

For each statement circle the response that most closely fits your feelings about the situation.

1. Most Native Americans live in urban areas.

   "Ho-Hum" "Interesting Fact" "That's a Problem"

2. If you were born black, your chances of survival the first year of life would be about half of that of a white baby.

   "Ho-Hum" "Interesting Fact" "That's a Problem"

3. The population of Mexico will double in the next 30 years.

   "Ho-Hum" "Interesting Fact" "That's a Problem"

4. "We reserve the right to refuse service to anyone!"

   "Ho-Hum" "Interesting Fact" "That's a Problem"

5. According to immigration statistics, 25% of the increase in U.S. population this year will be due to immigration flow.

   "Ho-Hum" "Interesting Fact" "That's a Problem"

6. In recent years alcohol has replaced pills and other forms of drugs as the drug of choice among users in secondary schools.

   "Ho-Hum" "Interesting Fact" "That's a Problem"

7. According to Christopher Jencks, providing equal educational opportunity would have no effect on equalizing economic opportunity.

   "Ho-Hum" "Interesting Fact" "That's a Problem"

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THE SACRED RAC

OVERVIEW

This reading shows one aspect of American life as it might be viewed by an anthropologist outside our culture. Ideally, it should fit in with the study of India or of other non-Western cultures. This is fun reading, but it also makes a good introduction to the problems that can result from different cultures' perceptions and values. It should help students realize that they, too, are part of a culture group that others may regard as strange.

TIME

1 class period

MATERIAL

Student handout "The Sacred Rac"

PROCEDURE

Read "The Sacred Rac" aloud to the class or duplicate and distribute copies for students to read silently.

FOR DISCUSSION

1. How far did you read before you recognized what the "rac" is? How did you feel about being described in this way, as an "Asu"?

2. How accurate is Dr. Thapar about the "rac"? Do you agree with him on any points? What values of his own are reflected in this piece? What values does he attribute to the Asu?

3. Where do you think Dr. Thapar is wrong? Why? How would you explain his mistakes to him? Remember that you do not share all the same knowledge or values.

4. Imagine you were an Indian exchange student come to live here for a year. "The Sacred Rac" was required reading as part of your preparation. What problems might you have in getting along here?

ACTIVITY

Using this article as a model, write (or represent through drawings or cartoons) your own version of how an anthropologist from another country you know about might analyze an aspect of American culture.

Adapted from "The Sacred Rac," in Patterns for Teaching Conflict, Part D, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, 1976, pp. 33-35.

THE SACRED RAC

An Indian anthropologist, Chandra Thapar, made a study of foreign cultures which had customs similar to those of his native land. One culture in particular fascinated him because it reveres one animal as sacred, much as the people in India revere the cow. The things he discovered might interest you since you will be studying India as part of this course.

The tribe Dr. Thapar studied is called the Asu and is found on the American continent north of the Tarahumara of Mexico. Though it seems to be a highly developed society of its type, it has an overwhelming preoccupation with the care and feeding of the rac—an animal much like a bull in size, strength and temperment. In the Asu tribe, it is almost a social obligation to own at least one if not more racs. Anyone not possessing at least one is held in low esteem by the community because he is too poor to maintain one of these beasts properly. Some members of the tribe, to display their wealth and social prestige, even own herds of racs.

Unfortunately the rac breed is not very healthy and usually does not live more than five to seven years. Each family invests large sums of money each year to keep its rac healthy and shod, for it has a tendency to throw its shoes often. There are rac specialists in each community, perhaps more than one if the community is particularly wealthy. These specialists, however, due to the long period of ritual training they must undergo and to the difficulty of obtaining the right selection of charms to treat the rac, demand costly offerings whenever a tribesman must treat his ailing rac.

At the age of sixteen in many Asu communities, many youths undergo a puberty rite in which the rac figures prominently. The youth must petition a high priest in a grand temple. He is then initiated into the ceremonies that surround the care of the rac and is permitted to keep a rac.

Although the rac may be used as a beast of burden, it has many habits which would be considered by other cultures as detrimental to the life of the society. In the first place the rac breed is increasing at a very rapid rate and the Asu tribesmen have given no thought to curbing the rac population. As a consequence the Asu must build more and more paths for the rac to travel on since its delicate health and its love of racing other racs at high speeds necessitates that special areas be set aside for its use. The cost of smoothing the earth is too costly for any one individual to undertake; so it has become a community project and each tribesman must pay an annual tax to build new paths and maintain the old. There are so many paths needed that some people move their homes because the rac paths must be as straight as possible to keep the animal from injuring itself. Dr. Thapar also noted that unlike the cow, which many people in his country hold sacred, the excrement of the rac cannot be used as either fuel or fertilizer. On the contrary, its excrement is exceptionally foul and totally useless. Worst of all, the rac is prone to rampages in which it runs down anything in its path, much like stampeding cattle. Estimates are that the rac kills thousands of the Asu in a year.

Despite the high cost of its upkeep, the damage it does to the land and its habit of destructive rampages, the Asu still regard it as being essential to the survival of their culture.*

* Patricia Hughes Ponzi, "The Sacred Rac," in Learning About Peoples and Cultures, edited by Seymour Fersh (Evanston, Ill.: McDougal, Littell & Co., 1974), pp. 37-38. Copyright 1974 by Patricia Hughes Ponzi. Reprinted by permission of the author.

WHAT BUGS YOU MOST?

OVERVIEW

This activity begins to probe the many years of acculturation, of cultural socialization, students have undergone. The lesson poses three situations, each with a theme central to our culture's definition of what is "natural" or "right." When these culturally determined expectations are thwarted, the individual tends to feel insulted or attacked. "Our" culture, in this context, refers to the dominant or mainstream U.S. culture. Certain minority groups might find our reactions to the situations interesting.

In this exercise, students will (1) read and react to three situations involving cultural conditioning; and (2) explain how their conceptions of time, space, and numerical order are functions of their acculturation.

TIME

30 minutes

MATERIAL

Handout--"Three Situations"

PROCEDURE

Step 1: Distribute copies of the handout.

Step 2: Ask students to read through Situation One on the handout, and respond to the questions at the end. The chances are that most students would feel angry by 3:00. Ask for a show of hands on when students feel they would begin to be upset: by 2:05? 2:10? 2:15? etc. They should see that the sense of the importance of time varies somewhat from individual to individual. Next, ask if anyone knows how a Brazilian might respond to this situation.

> Answer: In that society, being one-half hour to an hour "late" is expected--even considered courteous. To many Germans, by contrast, being even five minutes "late" can be an insult.

Ask if, knowing this, students can still explain their reactions as being "natural" and "logical." They should recognize that our reactions make sense only in a certain cultural context.

Step 3: Read and discuss responses to Situation Two. Ask: If your sister really needs the larger room more than you do, why should you be upset? Students should see that they tend to follow beliefs about seniority and large space being equal to high status--beliefs that are not strictly logical.

Step 4: Read and discuss this situation, as in Step 3. Some students may be unhappy at being pushed out of the front row; others may think there is actually greater status to being placed with veteran students in the back. Ask: Do any of these responses have any real basis in reason?

Step 5: Questions for debriefing discussion:

1. Without thinking, we often react emotionally to situations like those posed on the handout. Often, we get angry about being put down. We tend to think of our behavior as universally appropriate, even if we know better logically. How are we locked into our thoughts about time? Space? Numerical order, and who goes first?

2. Given our reactions to the three situations in this activity, how could we say we are "captives of our culture"?

   Answer: Our culture teaches us what the "proper" time to wait should be. It teaches us about how much importance to place on space. It teaches us that to be second, third, or fourth is to be last. None of these things necessarily has much value in other cultures.

3. Which of the three situations bothered you most? Why? Does your answer differ from others in the class?

EXTENDING THE ACTIVITY

Ask students to keep a one-day log, recording information about the following situations and events:

1. At what time they or others in their lives do something, or show up for a meeting or event? It is important. That is, someone might feel hurt or angry if the time were not properly kept. Examples: Coming to class on time; meeting a date; being home in time for dinner.

2. The space or area in which you are located seems to reflect your status, or place. Examples: Where you sit at the dinner table; how much personal space you have at home compared to other family members.

3. Cases in which you are placed in some numerical order. Examples: Your place in a line; when you are served in a shop, restaurant, or at home; your grade in class; your score in a sport.

Discuss feelings about all these situations. Might people from other culture groups react differently?

THREE SITUATIONS

Situation One

It's a very busy day for you. You have a lot to do, and all must go smoothly for you to get all your tasks done. You have an appointment with someone at 2:00 p.m. You are supposed to meet this person in a restaurant. You go to the restaurant about 5 minutes to two. Two o'clock comes and goes. So does 2:15. And 2:30. Still at 2:45 your appointment hasn't shown. Finally, at 3:00 p.m. your party shows up with a broad smile on his face.

HOW DO YOU FEEL? WHAT DO YOU THINK YOU WOULD AND SHOULD SAY TO THIS PERSON?

Situation Two

Recently, you have been moved into a new room at home. It's much roomier, in fact, than your old room. Your younger sister has been moved into your old, smaller room.

All of a sudden, your parents tell you that you're being moved back into your old room because your sister owns more clothes and things and needs the larger space.

HOW DO YOU FEEL ABOUT THE MOVE?

Situation Three

Your teacher placed you in the first seat of the middle row in your class at the beginning of the school year. Today, a new student was enrolled in your class. The teacher tells you you'll have to move back three seats to make room for the newcomer. Says your teacher, "New students get to sit in the front of the room."

HOW DO YOU FEEL ABOUT THIS SITUATION?

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PART TWO: LOOKING AT OTHERS

In this section, students explore the ways we perceive--and misperceive--others. The activities begin with a set of exercises in visual interpretation. They move on to question the kinds of categories we set up for what we see: What is really "clean," or "beautiful"? How does a "good-natured" person look? The closing activities delve into the subtleties of social perception, and the way point of view can affect our most fundamental sense of how the world is organized.

OBJECTIVES

Students should be able to:

Interpret in more than one way some common visual signals.

Give their own and at least one other set of standards for beauty, intelligence, and the quality of good nature.

Give examples of how nonverbal language can be misunderstood, and can result in conflict.

Identify cues to proper social behavior in a story, and in their own school's social milieu.

Willingly accept the idea that points of view may vary on nearly every subject.

PITFALLS OF PERCEPTION: TEACHING IDEAS

OVERVIEW

The following suggestions offer ways to teach about certain physical and mental pitfalls we sometimes encounter in trying to see people or things as they really are. Select from and elaborate upon these suggestions according to your students' previous knowledge of the subject.

A. Pass out copies of the drawings and pictures reproduced on pages 33 and 35 or show them with an overhead projector. Ask for student responses as follows:

Pattern 1:

Q: What do you see here?

A: Certain students may see some boxes and a circle. Others will see sets of brackets and a curved line. Discuss how things we have seen before (i.e., squares and circles) can influence what we think we see. Bring out the human tendency to complete patterns in a meaningful way. What do students think would be the most accurate way to describe these drawings?

Pattern 2:

Q: Which line is longer?

A: Both are the same length, though we tend to see line A as longer because of the "perspective" provided by the diagonal lines at either end.

Pattern 3:

Q: What do you see here?

A: Some will see a young woman looking away. Others will see the profile of an old lady with her chin down. Ask for a show of hands on how many see the young woman and how many see the old woman. How many can see both? Have students describe the elements of each face so that all students can see both women.

Q: What conclusion do you reach from these quick experiments?

A: Our minds tend to transform what we see into something meaningful. Our interpretation may not be the only valid one.

B. Students can use an ink blot to see how their minds make sense out of random patterns, according to their individual personalities and cultural training. Simply fold a piece of paper over a drop of ink to create the blot. Ask everyone to draw a picture of what is in the blot, without talking. Then share class ideas. Talk about other places where different people see different patterns: in the clouds, the moon, a campfire.

Suggest that sometimes we reach conclusions that don't fit the facts, but adapt them to familiar ideas in our heads. For instance, we may think two kittens are fighting when they really are playing. Draw analogies as appropriate to stories or folktales your class knows (for example, Chicken Little's perception that the sky was falling).

C. Go through newspapers or magazines for photos that could have more than one interpretation. Present them to the class, without captions. Ask what they think is going on. In discussion, try to get at the kinds of mistakes people can make in interpreting what they see. Why may these mistakes be greater when other cultures are involved?

D. Tell the class the fable of the five blind men and the elephant (in which each man, touching a different part of the elephant, had a different idea of what the animal was like). Ask: Did you ever make a mistake about someone or something because you "saw" only part of the situation? Many classical fables also involve faulty perception.

E. Give students writing materials and have them go outside or to a different classroom. Ask everyone to write in 10 minutes a description of as much as he or she can remember of your own classroom. When they return to the room, ask for a show of hands on who saw what features. Emphasize that no one could describe *everything* in the room; we tend to see and remember selectively. Discuss how different students' descriptions reflect their special interests. Invite the class to imagine how someone from an area or period you are studying might see the classroom. Suppose someone they've studied in American history--say Benjamin Franklin--visited the room. What would look familiar to him? What would startle or surprise him? How might he describe the room? Are there features that none of you "see" any more--like the color of the floor or the shape of the light fixtures--that a stranger might notice right away?

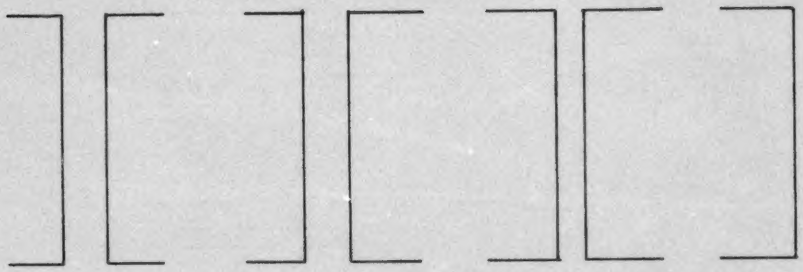
F. Use stories and your social studies text to talk about points of view and seeing. Stress that we often miscommunicate because we see the same things, but from different points of view. Knowing the other person's point of view is at least a starting point on the road to understanding. One text, for instance, tells the story of a poor South American country woman who comes to clean for a rich family. She is soon fired because she "doesn't know how to clean"; but she sees no point in removing dust each day that will return tomorrow. Her idea of "clean" and the rich family's idea are different. Use such a story as a basis for role play: each person can explain his or her point of view to the others, then all can look for some solution to the job dilemma.

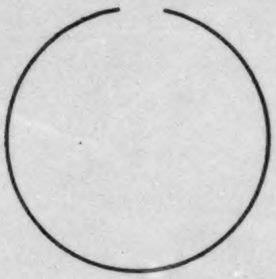
Visual perceptions also reflect cultural conditioning. Ina Corinne Brown, in *Understanding Other Cultures* (Prentice-Hall, 1963), tells about a woman in an African society who was shown a picture of the Empire State Building and said, "What a lovely garden." There was nothing in her cultural background that enabled her to conceive of height or perspective. The class will find such anecdotes humorous. To illustrate that they are subject to the same conditioning, go through some back issues of *Scientific American* looking for some of the more imaginative photographs (such as aerial views, close-ups, or microphoto pictures of familiar objects). Ask the students to describe what they see. Some of their answers are likely to parallel the Empire State Building story.

G. Invite an attorney or judge to talk to your class about what makes a good witness in a trial. Ask for anecdotes about poor and good witnesses the attorney has dealt with. Discuss common mistakes witnesses make. You may want to prepare for this visit by reading some detective stories in class. Students can ask the expert about the likelihood of incidents in the stories, validity of evidence, etc.

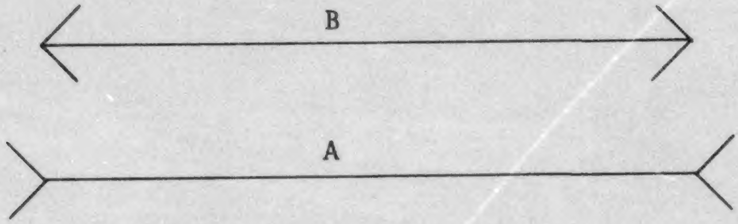
PITFALLS OF PERCEPTION

Pattern 1

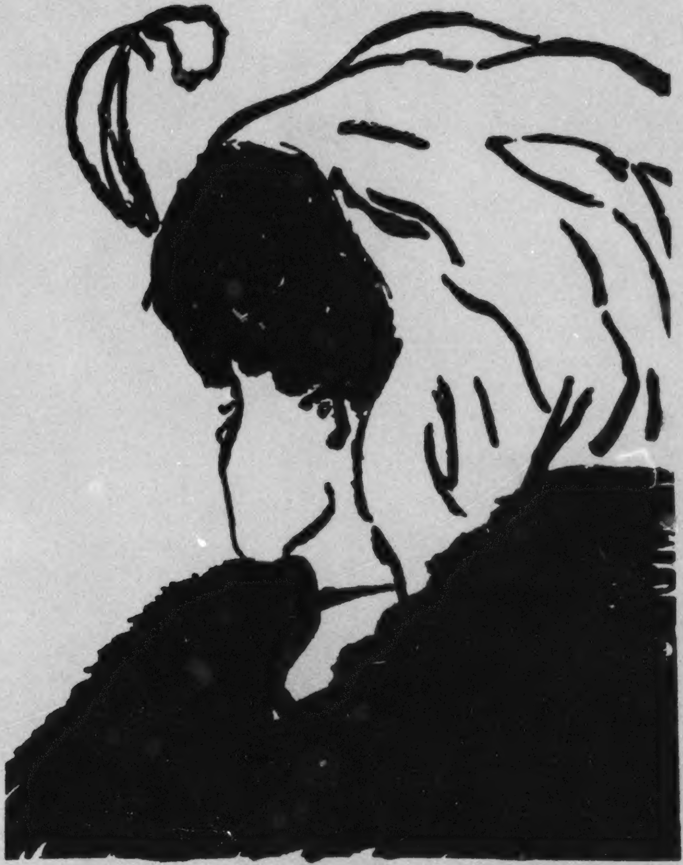




Pattern 2



Pattern 3



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FACES

OVERVIEW

This activity uses a series of photographs of children's faces representing several cultures. On the basis of the photographs alone, students are to rank-order the children according to the following characteristics: Intelligence; beauty; and good-naturedness. All of us make judgments every day based on very little information. Here's an opportunity for students to analyze how and why.

Students should recognize that intelligence, beauty, and good-naturedness are relative to culture and individual difference; and that judgments about all three qualities are based on very little information much of the time.

TIME

45 minutes

MATERIALS

Make transparencies of the set of 10 pictures of childrens' faces or duplicate enough copies so that students can work with them in small groups. Overhead projector (optional).

PROCEDURE

Step 1: Draw a model of a ranking sheet on the chalkboard for students to follow each of the three rankings:

Criterion ______________________________

Rank	Picture #	Comments
____	________	____
____	________	____
____	________	____
____	________	____
____	________	____
____	________	____
____	________	____
____	________	____
____	________	____
____	________	____

Step 2: Show the pictures on an overhead projector or distribute sets to small groups. Ask the students individually to rank-order the pictures according to their personal criteria of intelligence. (If you use an overhead you'll have to show the pictures several times.)

Step 3: Ask students individually to rank-order the pictures again, this time according to their personal criteria of beauty.

Step 4: Ask the students individually to rank-order the pictures a third time, now according to their personal criteria of good-naturedness.

Step 5: Ask students to explain why they ordered the pictures as they did. Call on one student to arrange the pictures according to his or her lists. For the discussion, it is a good idea to begin with the students of the opposite sex from those in the pictures.

Step 6: Ask other members of the class to react to these rankings.

FOR DISCUSSION

1. Which of the three characteristics--intelligence, beauty, or good-naturedness--did you find most difficult to work with?

   Answer: This will vary somewhat, but good-naturedness is always a very difficult thing to judge from just a photo. Many students conclude that about all one has to go on is a smile.

2. What criteria did students use to rank-order the pictures in terms of intelligence.

3. What criteria were used for beauty?

4. What criteria were used for good-naturedness?

5. Did a "halo effect" tend to appear for all three of the characteristics? Explain that a "halo effect" is the tendency to rate the same children high on all three characteristics, with the assumption that if "one is good-natured, he or she is probably good-looking and intelligent." On a rational basis, this reasoning leaves a lot to be desired. But one of the primary concerns of the activity is to illustrate how people tend to use intuition and hunches to make evaluations.

6. Do you think someone from another culture would rank the photos differently from you?

   Answer: There's a good chance they would be different. Conceptions of beauty, intelligence, and disposition are culturally based. You need to point out specific instances of this:

- Among the Ubangi of Africa, extending the lips with plates is considered a way to enhance one's beauty. Most people in the dominant U.S. culture are dumbfounded by this.

- Many peoples judge intelligence by different criteria from us. Eskimos often judge intelligence in terms of one's ability to hunt or fish. Many cultures tend to emphasize emotional or "instinctive" perceptions and activities. Our culture relies heavily on higher levels of cognitive ability, such as the ability to reason well, to use language skillfully, or to be adept in mathematics.

- Good-naturedness is even more up for grabs! In our culture we have a difficult time nailing it down. For a start, consider our propensity toward small talk. One who is good-natured tends to be one who makes appropriate small talk.

7. What did you learn about yourself from this activity?

8. Given your experience in this activity as well as in several others, how would you define intelligence? Beauty? Good-naturedness?

NOTE: Some students may suggest that the terms are so relative as to render them useless. Don't stop with that conclusion. After all, we constantly judge others in terms of intelligence, beauty, and being good-natured. We must be using some assumptions about their meaning.

1

2

3

4

5

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6

7

8

9

10

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LANGUAGE WITHOUT WORDS

OVERVIEW

This activity introduces students to the role of communication in cross-cultural contact. The materials will develop students' ability to identify possible sources of our views of others and their views of us--particularly the misunderstandings that occur when people misinterpret the "silent language" of other cultures. They will discover that misunderstandings often contribute to conflict.

TIME

2 class periods

MATERIALS

Student readings provided

INTRODUCTION

Anthropologist Edward T. Hall was one of the first social scientists to stress the role of nonverbal communication in cross-cultural contact. Hall and many others since have felt that our understanding of people of other cultures would be greatly improved if we understood their "silent language."

In their readings the class will encounter not only actions and gestures as forms of communication but also concepts of time and space. Hall's Silent Language (Doubleday, 1973) is highly recommended for background reading and for countless additional examples of cross-cultural misunderstanding. The "episodes" are elaborations of cases mentioned in Hall and in Ina Corinne Brown; Understanding Other Cultures (Prentice-Hall, 1963); and Lee Thayer, ed., Communication: Concepts and Perspectives (Spartan Books, 1967).

PROCEDURE

The activity is mostly self-explanatory. You can easily elaborate by finding other examples or having the class role-play some of the situations.

You might also have the students examine their own experiences, culture, and subcultures for other examples of misinterpretation of messages. Even such a simple case as assuming that someone is angry with you may be based on the misreading of a facial expression. A more elaborate example is the kind of message a parent receives when a youth is a half-hour late for supper. With these starters, the class should be able to find numerous other situations that will impress upon them the significance of silent language.

EXTENDING THE ACTIVITY

1. Using information from your area or culture studies text, or from articles or visitors, act out in class some unfamiliar uses of social space. Be sure students understand the feelings that lie behind the customs. An Arab, for instance, who may speak so that his breath strikes your face, has the idea that he is giving you the courtesy of his full attention.

   Next, have some students pretend to be from the foreign culture while others greet them or talk with them in the American way. Ask the "foreigners" to report on their reactions to this.

   Discuss what version of social space people of different traditions should use when together. Does the saying, "When in Rome, do as the Romans do," make sense? Does it help to know the feelings that lie behind uses of social space?

2. Have individuals or teams of students investigate the way we measure time: the stories of how our calendar and clock were invented will show that they are not the only possible ways to measure time. A science teacher and social studies teacher might collaborate in showing the class a variety of ways to measure time. A trip to a museum of science and industry or planetarium can give students more firsthand experience with kinds of time measurement.

3. Connect the ideas of space and time with words we use. The class should understand how communication can fail if one person doesn't understand the other's underlying notions and values. As you work with these ideas, you might make a listing of imprecise words that must be checked for actual meaning and value on both sides before valid cross-cultural communication can take place. Your list might include:

(too) close	distant
spacious	crowded
late	early
soon	later on
quick	slow
far	near

This activity is adapted and reprinted from Intercom #84/85, Education for a World in Change: A Working Handbook for Global Perspectives, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, November 1976, pp. 73–75.

We communicate in many different ways in addition to words. Moving your hand, what you do with your eyes, your facial expression and body posture—all these are ways of sending messages. This kind of communication is often called *body language*. Edward T. Hall, an anthropologist, coined the phrase *the silent language*. This includes body language and other ways of communicating without words, including how we use time. For example, suppose you have a first date with a person. You're right on time but he or she is 45 minutes late. You will be likely to spend a lot of that time wondering what message is being sent by the delay.

When people from different cultures try to communicate, they often have trouble. Difficulty understanding the spoken language is only part of the problem. They may also misinterpret each other's silent language.

These misunderstandings can have different consequences. People may just become a little frustrated, or the incident might seem humorous to them. Sometimes, though, feelings will be hurt or conflict will build up simply because the communication was not clear.

In the following episodes, your task is to analyze the miscommunication and how this can lead to the wrong impressions of others.

Episodes

1. Actions Communicate

An Arab student was spending a year at an American university. He enjoyed the work and his new friends, but sometimes things happened that made him want to pack up and go back home.

One time, he was working on a science project with four Americans. It was a tough assignment and they were trying to figure out how to do it. Some suggestions were made, but others quickly found something wrong with them. The Arab student offered an idea and that, too, was turned down.

Unnoticed by the others, the Arab youth sat in stunned silence. In his country, no one ever criticized another's ideas.

One of the Americans had planned to go to a movie with the Arab visitor that night. But, as they left the laboratory, the Arab said: "I am busy tonight. I cannot go to the movies."

—What action by the Americans did the Arab student misinterpret? Why?

—How do you think the Arab's response as they left the lab would be translated by the American?

On another day, the Arab student went to lunch with some of the Americans. He was first in the cafeteria line. When he got to the cashier, he followed the normal custom of his country and paid for everyone.

The Americans insisted on paying their share of the bill and pressed the student to take their money. The Arab was confused. He finally took the money, but then ate his meal in hurried silence and left.

—What kind of message did the Americans receive by the Arab's attempt to pay for everyone?

—Had they understood Arab culture, how should the Americans have behaved?

—How do you think they would interpret the Arab's silence and his quick departure?

—After a few weeks at the school, one American wrote in a letter to his parents that the Arab student was "a nice guy, but he's kind of strange." Was this a fair judgment? Explain.

2. Communicating Through Use of Space

Edward Hall writes about the fact that cultures differ in ideas about the distance you stand from someone you're talking to. Americans feel comfortable talking to strangers, or people they don't know well, at a certain distance. In most Latin American cultures, people feel comfortable only when they are much closer. This difference leads to situations like this:

An American meets a Venezuelan in a hallway. They begin talking. The Venezuelan feels uncomfortable and takes a step forward. The American thinks, this guy is pretty aggressive, and he takes a step backward. The Venezuelan now thinks, these Americans are so cold and distant. And he takes another step forward. Hall says: "I have observed an American backing up the entire length of a long corridor while a foreigner whom he considers pushy tries to catch up with him."

—Can this difference in using space lead to misimpressions about people from another culture?

—You can experiment with this. Have two people stand at opposite sides of the room. Try to carry on a comfortable conversation. You will find you want to move forward to feel more at ease. Once you've reached that point, take still another step. You will discover how hard it is to carry on a conversation when you feel too close to the other person.

Here's a somewhat different example. Every culture has certain *formal* space patterns. Americans, for example, have certain ideas about such things as waiting in line at a theater or in a restaurant. People get their ticket or their table according to their place in line.

Now, suppose you were standing in line outside a movie theater and some guy came barging in, in front of you. How would you react?

In many societies, this kind of behavior is normal. A person from Poland, for example, would say that Americans stand in line like meek cattle, have no sense of individualism. The important thing is to get the seat, even if there is a little pushing and shoving.

—In this incident, what message would you receive from the person cutting in front of you?

—What message would he really be trying to convey by the way he treats space?

—What might be some of the consequences of an experience like this?

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3. *Time Talks*

Time can be used to communicate in a number of ways. For example, if your best friend calls you at four o'clock in the afternoon, that's nothing special. But if the phonecall comes at four in the morning, then you know there's an urgency to the matter.

In general, Americans have a different concept of time from most other cultures. People in other countries think we are obsessed by time, constantly concerned about it and worried about being late or early.

Here is a case of what might happen to an American who receives time messages from other cultures. We'll call him John Doakes. John is an agricultural expert for the U.S. government. His first assignment is on a Navajo reservation in New Mexico, where he makes friends with a tribal leader.

John finds himself troubled by the Navajo concept of time. He attends a ceremony which is supposed to start at 8:00 p.m. He's anxious to see this example of Navajo culture and arrives on time. There's no one there. Over the next four hours, people gradually drift in. Finally, exhausted from waiting, John is more annoyed than pleased when the ceremony finally starts. He does not realize that the Navajo traditionally do not operate by the white-American clock system. Instead things start when they are ready.

Later, before he leaves this assignment, John gives a present to his Navajo friend. The Navajo is delighted with the gift—a battered briefcase.

"When I get back to Washington," John says, "I'll send you a brand new one."

To his dismay, his Indian friend seems totally uninterested. For the Navajo, present time is real. Future time has no meaning.

—What impressions do you think John was forming of the Navajo from how they treated time?

—Do you think he could have done a better job if he had understood Navajo ideas of time? Explain.

On his next assignment John was sent to Brazil. The first day he had an appointment with a high Brazilian official. To show his respect for the person, John arrived right on time. Five minutes passed and the Brazilian had not come. That didn't bother John—people in a superior position are often a few minutes late.

John remained waiting for 45 minutes. He tried to hide his annoyance as the Brazilian cheerfully greeted him. Once again, John had gotten the wrong time message. In most Latin American societies, it is rude or pushy to be exactly on time. To be 45 minutes late would be about the same as a North American being 5 minutes late.

—What message did the Brazilian's lateness convey to John?

—What message was the Brazilian really trying to give?

On his third, and last, post, John Doakes was sent to the Middle East. There he found more trouble. Every time he set up an appointment, the person would come on the wrong day or fail to show up. John grew increasingly furious. Everyone was totally unreliable.

What John did not understand was the informal attitude toward time in the Middle East. Anything planned in the future usually seems very far away and the person tends to forget.

—John Doakes was glad to return to the United States. He had come to feel that "those foreigners are impossible to deal with." What time messages had John received—that is, what did he think people were communicating to him?

—What kind of impressions do you think the people of other cultures might have of John?

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BLOWING IT

OVERVIEW

This reading and activity introduce the idea that our social perceptions are complex and subtle. It is easy even for an insider to "blow it" socially in American teen-age society. How much harder, then, it can be for people from other places or culture groups. Students should enjoy this amusing story about a city girl who moves to the country. With the ideas they gain from the story, they can go on to investigate the perceptual cues and clues that indicate the workings of their own student society.

TIME

30 minutes for reading and discussion; 1-2 weeks to assemble social research

MATERIAL

Student handout, "Blowing It"

PROCEDURE

Pass out the handout and discuss the questions suggested below:

1. What "cues" did Lisa perceive, but misinterpret? (Examples: the silence, clothing, road stand)
2. How did Lisa's previous experience lead her astray?
3. Has anything like this ever happened to you?

EXTENDING THE ACTIVITY

Have teams of students investigate the social "cues" of your school life. They may enjoy explaining:

1. What dress is appropriate on what occasions at school.
2. Socially acceptable—and unacceptable—things to do during lunch hour.
3. How students address close friends; acquaintances; teachers.
4. Local slang phrases or catchwords at school.
5. Appropriate behavior at sports events.

Assemble the class findings in a handbook for new students. Your students may want to include photographs as appropriate. The point is to create a guide that will clue new people in to the hidden, or less obvious, meaning of your school's social arrangements.

BLOWING IT

When Lisa first came to the town of Three Mountains, she felt a little wary. This tiny western town was far from Brooklyn. Kids would probably be different. She'd have to keep her eyes open. Still, Lisa knew she was smart. Catching on wouldn't be that hard.

But Three Mountains had some surprises in store. Lisa had trouble making sense of things. First of all, there was the quiet. It made her nervous. She kept getting the feeling that everything had died. The sounds of the city had—she now realized—comforted her somehow. Then there was the layout. There were only two complete city blocks in town, and they held stores and offices only. Everyone lived along country roads outside of town. The first few mornings, Lisa had gone out in front of her house to check out the action. But there wasn't any—just road and trees. Even if people had gathered out there, as they did in Brooklyn, there were no sidewalks to stand on.

Most confusing were the people. Before school started, she'd seen other teenagers in faded jeans and more faded flannel shirts around town. She figured that must be the outfit here. But when she showed up on the first day of school in properly faded cloths, she found everyone in new jeans or denim skirts, cotton shirts, and (for the most stylish) down vests. All that day she kept making mistakes. She brought money for lunch. But when she suggested a walk to a hamburger stand down the road, she was told that it was really a fruit stand for summer tourists. Students brought their own lunches from home. Instead of eating, Lisa sat on a log in front of the school and complained about her problems to a friendly young man who happened by. Then he introduced himself as the school principal! He was dressed just like the students, and spoke in the same slow way.

The final blow came a few days later. A school dance was scheduled. Lisa saw her chance to show that she really could have style. She wore a red flared dress, wedge shoes, and the latest hair-do. When she got to the dance, the crowd stared at her. They were back in faded jeans with faded flannel shirts. Lisa was ready to give up.

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POINTS OF VIEW: TEACHING IDEAS

OVERVIEW

In this section we suggest ways to introduce varying points of view in the study of art, science, and literature, as well as what we usually think of as social studies. Use these ideas where appropriate to encourage your students to be as flexible and open-minded as possible, even as they develop their own tastes and perspectives.

A. Introduce the idea of point of view by using paintings. From art books, select prints or reproductions that come from several different centuries. Include non-Western art. Look for similar subjects portrayed in a variety of ways. Discuss with the class which they like best, and why. Is any work here more "true" than another? Show how artists use techniques we might not call "realistic" to try to show an object more truly, or to call forth in the viewer the response the artists originally felt. For example, early Dutch attempts at linear perspective were perhaps mathematically accurate but they tended to give the paintings a stiff, rather artificial look. The impressionists tried to convey qualities of light more accurately—though this carried them far from photographic realism.

B. Combine the analysis of paintings with some readings or films on artists' lives. Ask students to determine a few factors that lead to the development of an artist's point of view, or style. They should include such things as:

- Training and skill
- Materials available
- Cultural background
- Friends or other personal influences
- Personal beliefs and ideas about things

C. Invite the class to consider how every person—artists or not—has a point of view on things and a style. Note that some of this perspective is culturally or environmentally determined, while some of it is personal and unique.

This work might involve the reading of short stories and poetry from different cultures, all dealing with a viewpoint on a common human concern. A number of reading collections designed for high school use build toward this goal. A good example is Mix, in the Harcourt Brace Jovanovich New World Issues series. This deals with such themes as how people view the world, nature, work, progress, and so on. A study of this kind would take a few weeks but the time spent could be a good investment. Students would encounter different shadings of viewpoints or perspectives; at the same time, they would become more aware of common human concerns.

D. Students in photography or journalism courses can deal with differences in both individual viewpoints and perspectives, that are influenced by culture. A collection of French photographs or journal articles, for example, might be compared with coverage of similar topics by American, Russian, and Japanese publications. With enough samples, students will begin to see individual differences in perceptions; they will also be able to identify viewpoints that seem common to a culture. You will have to be a little careful here to avoid oversimplification by the students. A useful aid to this kind of study would be field trips to photographic exhibitions at museums in the area. A good source for news and journal articles drawn from different cultures but focusing on the same topic is Atlas magazine.

E. Values in Science: In science classes we tend to follow narrowly the dictates of scientific method. Try to expand the students' awareness of nature and how people perceive it by including artistic, literary, and philosophical elements as they are appropriate. This need not be a waste of time, since students can gain a greater interest and enthusiasm for the subject when they see it as part of a continuing, varied interaction between people and the elements of the universe.

Biological and Physical Sciences: Bring in drawings and paintings of flora and fauna from various countries and times. Early instruments of measurement were themselves often works of art; bring them in, go to see them at a museum, or show photos or drawings of them. Discuss the aesthetics of scientific work: Have we lost that sense of beauty in modern methods? Why or why not?

Lives of scientists and, in particular, statements or narratives by them will make their work seem more relevant to human concerns. Galileo's testimony before the court of the Inquisition in Rome and Einstein's letter to the President about the possibilities of the atom bomb are examples.

Environmental Studies: Here is a real chance to bring in a wide variety of points of view on the meaning and value of our surroundings. A librarian, world studies teachers, and literature teachers could together locate poems, letters, and statements from a variety of cultures to show how different people perceived the city, the seashore, mountains, plains, factories, etc.

F. Viewpoints on U.S. History: It is especially valuable for American teenagers to get as much outside perspective as possible on their society and its institutions. We live on a large and isolated continent where interactions with foreigners are relatively infrequent. However, more and more social studies resources that provide that needed perspective are becoming available. Extend it even to the frequently taught "strictly" American subjects.

Study of the Civil War, for instance, may be enlivened by a Latin American point of view. Students may learn much from a Japanese viewpoint on American business habits. With continued exposure and practice, students should be able to evaluate various perspectives, to recognize where they are askew because of misperception or cross-cultural misunderstandings, and to fit their own views and values into a larger framework. A good source is *As Others See U.S.* (listed below).

G. Avoid an extreme relativism in working with points of view. Students should recognize that all points of view are not equally valid for everyone. This tends to become a problem, especially in literature and arts classes, where "appreciation" is emphasized. The subtle arguments a critic uses to show the flaws in a work or to show how one work is better than another are not always easy for students to grasp. However, it's important to work toward that skill.

Students can keep notebooks of things they particularly like in their reading or in music or the arts—a record of taste. Each item should be accompanied by a brief statement about what the student found appealing. At the end of the term or year, have the class go back over their notebooks to see if they still agree with themselves. Ask them to write counter-statements where they have changed their minds, to explain why. They should see that tastes can change and that such changes ought to be communicable.

RESOURCES

Some current works that include interesting perspectives on the United States are:

As Others See U.S.: *Common Ground*, special issue, July 1976. A wide-ranging collection of foreign views on American society and government, varying in form from poems to conversations to letters. Available from American Universities Field Staff, Inc., 4 West Wheelock St., Hanover, N.H. 03755.

Donald W. Robinson, ed., *Verdict on America: Readings from Textbooks of Other Countries.* Boston: Houghton Mifflin, 1974. $2.56. Passages from textbooks of 19 foreign countries show how America is viewed elsewhere.

David C. King, *Perception/Misperception: China/USA.* Tarrytown, N.Y.: Prentice-Hall Media, 1975. $175. A filmstrip package that teaches problems of cross-cultural perception and communication, using the United States and China as an example.

These ideas are excerpted from "Points of View" and "Communicating Opinions and Values," in *Communication*, Part D, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, 1977, pp. 6, 11-12.

PART THREE: GROUPS AND LABELS

Students learn in this section how and why we label people in certain ways. They consider the nature and function of groups to which they themselves belong, and of groups important to their community. They examine the positive and negative aspects of roles they play and expect others to play. Stereotyping, ethnocentrism, and prejudice are defined and analyzed.

OBJECTIVES

Students should be able to:

Identify ways in which certain groups have influenced their own attitudes and behavior.

Explain why we often act according to accepted roles.

Define stereotype, ethnocentrism, and prejudice.

Give some reasons why stereotypes and ethnocentric or prejudiced attitudes persist.

Suggest some ways to overcome stereotyping and prejudice.

YOUR GROUPS

OVERVIEW

We often tend to think of social and cultural groups as "they"—not "me." This activity asks students to list and analyze groups they themselves belong to. The class will make a start toward defining what social and cultural groups are and how they influence our lives.

TIME

45 minutes

MATERIAL

Handout—"Your Groups"

PROCEDURE

Step 1: Distribute "Your Groups".

Step 2: Ask students to go through the list of groups at the top and check off those they belong to.

Step 3: Ask what kinds of groups are represented in the list. Explain that social and cultural groups are usually marked by the values members share. Which groups are not social or cultural groups? (Students may legitimately debate some group labels: South Americans, for instance, are simply people who live on the same continent. Yet it may be argued that South Americans in general share some values which differentiate them from inhabitants of other continents. The handicapped are defined by physical—not social or cultural—marks. Yet they may share certain interests (values) that also make them a social group.)

Step 4: Ask each student to compile a list of social and cultural groups he or she belongs to, beginning with checked items on the list and adding others as appropriate. Have them fill in the chart indicating how each group influences their lives.

Questions:

1. Which groups are strongest in your life? Why?
2. Which can you choose to belong to? Which do you belong to, whether you like it or not?
3. How big a part do these groups play in your own definition of yourself?

YOUR GROUPS

1. To which of the following groups do you belong? Place a check (✓) next to those you feel you are part of.

American citizens
Western World peoples
Left-handed people
Northerners
Southerners
Easterners
Westerners
Vegetarians
Literate people
Short people
Baseball fans
Handicapped
Ugly people
Protestants
Blacks
Asians
Girl Scouts
Teenagers
Jocks
Jews
Catholics

2. Make a list of the social and cultural groups you belong to, starting with those above. Fill in the chart below, and continue it on the back if you need more space.

Name of Group	Values This Group Shares	How Group Affects Your Behavior and Thinking	How you Feel About the Group
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

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GROUPS IN YOUR COMMUNITY

OVERVIEW

This lesson provides a way of encouraging students to look at how they feel about and act toward others whom they perceive as different from themselves. The students will first select, from a list of groups, those with whom they interact in their daily lives. They will then explore their preconceived opinions and evaluations of these groups.

TIME

45 minutes

MATERIALS

Handout—"Groups In Your Community"

PROCEDURE

Step 1: Distribute copies of the handout to groups of three students.

Step 2: Ask each group to reach consensus on at least five groups on the list that seem to be most important in their community or city.

Step 3: Ask each group to answer in writing the questions below about each of the five or more groups.

1. Which of the groups are most visible in the community? (That is, which seem to get the most attention in newspapers, on TV, in school, on the streets, etc.?)
2. What are the most outstanding characteristics of each group that make it stand apart from the rest of the community?
3. Which of the groups does your trio feel are most liked? Most respected? Least liked or respected? Which groups do you think are wrongly respected, or wrongly least respected? Why?

Step 4: Bring the class together for final discussion. Questions:

1. In your findings, why do you suppose these particular groups seem to be the most visible?
2. What groups besides those on the list are important in your community?
3. What groups are visible in your school?
4. How do you account for the fact that some groups in your community may be mistreated or misunderstood?

GROUPS IN YOUR COMMUNITY

- Quakers
- Catholics
- Jews
- Mormons
- Black Nationalists
- Native Americans
- Baptists
- Nudists
- Lutherans
- Puritans
- Atheists
- Irish
- Italians
- Poles
- Germans
- Danes
- Scots
- Puerto Ricans
- Mexicans
- Chinese
- Japanese
- Blacks
- Whites
- Methodists
- ______________

- Southerners
- Northerners
- Easterners
- Westerners
- Midwesterners
- Poor people
- Rich people
- Union members
- Nonunion members
- Unemployed people
- Lawyers
- Doctors
- Plumbers
- Teachers
- Cowboys
- Farmers
- Prisoners
- Hippies
- Politicians
- Athletes
- Artists
- Barbers
- Police officers
- Socialites
- ______________

- Car mechanics
- Car dealers
- Newscasters
- Weather forecasters
- Drinkers
- Nondrinkers
- Smokers
- Nonsmokers
- Gamblers
- Fat people
- Skinny people
- Redheads
- Bald people
- Old people
- Married people
- Divorced people
- Single people
- Women
- Men
- Teenagers
- Children
- Dentists
- Nurses
- Gay people
- ______________

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PEOPLE TAGS

OVERVIEW

To gain cultural awareness, students need some fundamental understandings, one of which is how stereotypes function in human relations. To achieve this, students must examine the stereotypes they hold and how these affect their own behavior. Hence, many of the activities in this unit will reinforce learning about the way students themselves develop images of others.

This activity is a step-by-step lesson which describes how stereotypes are formed. It includes sample questions and answers, and helps students focus on how stereotyping can be harmful in their interactions with others.

TIME

45 minutes

MATERIALS

Handout—"People Tags"

PROCEDURE

Ask students to read through the handout and fill in the appropriate blank spaces. When they have finished, follow it up with these questions.

1. What is a stereotype?

   Answer: An image of a group of people that is applied to every member of the group and ignores individual variations among members.

2. Give at least two examples of stereotypes not listed in the handout.

3. List at least two circumstances you can recall in which you were the brunt of harmful stereotypes.

"People Tags" adapted from an activity called "You Kids Are All Alike," Colorado History Instructional Support Materials (CHISM), Northern Colorado Board of Cooperative Services, Longmont, Colo., 1976.

PEOPLE TAGS

This reading should give you some basic information about how you form images of other people and how such images affect the way you act toward those people. Let's suppose it's a week before Christmas and you have been given the task of buying Christmas presents for the following people:

1. Fred Freelove, a member of a motorcycle gang
2. Jennifer Stone, a librarian
3. Kevin Jackson, a navy man, home on leave
4. Phyllis Watson, a senior citizen

Which of the following gifts would you choose for each?

a dictionary

a leather jacket

a wall clock

two tickets to the ballet

a rocking chair

a neck chain for a pair of eyeglasses

a gift certificate for a tattoo

STOP. Before you read any further, decide your choices.

Did you choose:

- The leather jacket for Fred Freelove because it's the kind of clothing worn by members of a motorcycle gang?
- The neck chain for a pair of eyeglasses for Jennifer Stone because librarians wear eyeglasses?
- The gift certificate for a tattoo for Kevin because sailors wear tattoos?
- The rocking chair for Phyllis Watson because she probably doesn't get around too much and spends most of her time knitting and rocking?

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These might be the usual choices. But the members on our shopping list are not "usual":

- Fred Freelove likes antiques and would dearly love a rocking chair.
- Jennifer, our librarian, is "into" mod fashions and would appreciate a leather jacket.
- Kevin Jackson is looking forward to a career in the theater when he gets through with his naval tour of duty. He would like the ballet tickets.
- Phyllis Watson is seeking to be daring and "young at heart," and has always wanted the thrill of getting tattooed.

Did the labels on these people mislead you into making the "usual" choices?

If so, you fell into the familiar trap of stereotyping, of attaching labels to people without enough information. To know a person well and to make a good choice for a present would require much more information than you originally had. You might have been reacting to the stereotyped picture of the person rather than a real one.

A stereotype is a mental picture. It asserts that all the people in a particular group behave like everyone else in the group. Stereotyping can cause problems because it ignores the differences among people in the same group. People just aren't the same.

Here are some more examples of stereotypes. Do you recognize any of them?

1. She has "more fun" than people with brown hair.

   She probably isn't very smart, maybe sort of "dumb."

   She's happy-go-lucky and probably edges the other "girls" out of jobs because men are attracted to her naturally.

   She is a ______________.

2. She is feared by both members of the household.

   She tends to sniff around their house, to see if it's clean.

   There are lots of jokes about her, including ones about "driving her off a cliff."

   She is a ______________.

How much truth is in each of these two stereotyped sets of characteristics? Usually, a stereotype has some truth to it. Mothers-in-law are often concenred about who their children have married. But there are many who do not fit into these "neat, tidy" descriptions. The danger is that sterotypes distort our understanding of people and of groups because they ignore individual differences.

Adults sometimes stereotype members of your age group:

> "Kids nowadays just don't respect their elders. They are rude, unkempt, and they can't read. I'm really concerned that this generation of young people is going to lead us down the path of destruction."

The harm here is that the person holding this stereotype may act as if it's true for every young person. Maybe he or she is a store owner who doesn't trust kids alone in the store without adult supervision. Such a person may constantly be talking down to kids, always asking if they understand every word over two syllables. Maybe he or she is a teacher who is suspicious of boys with long hair.

The mass media, particularly TV, serves to reinforce stereotypes through entertainment and programming and advertising. For example, match the person in the column to the left with the "appropriate" stereotyped quality in the right-hand column:

___	1. Blondes	a. are absent-minded
___	2. Actresses	b. aren't scholars
___	3. Athletes	c. smoke cigars
___	4. Fat people	d. have more fun
___	5. Professors	e. are glamorous
___	6. Politicians	f. lack respect for adults
___	7. Teenagers	g. are hot-tempered
___	8. Redheads	h. are always jolly

Stereotypes distort the truth. They suggest that all people who share a particular characteristic act in the same way.

Certainly, some stereotyping is bound to occur. All human beings need to classify and put the world into categories. But it's a good idea to remember that no two people are identical. Thus, no "tag" can be attached to an individual or group that truly and completely describes that person or group.

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COPING WITH RACIAL PREJUDICE

OVERVIEW

This brief unit involves students in analyzing prejudiced and ethnocentric statements, and in using social science data to disprove them.

TIME

Approximately 1 week

MATERIALS

Student readings provided, an outline map of the world (not provided).

INTRODUCTION FOR THE TEACHER

Over the past decade, publishers have done a good deal to correct racial imbalance in U.S. history texts. But there is still too little being done to help students relate past events to their own social environment. The prejudices that plague our society run deep; they are perhaps as much rooted in the past as our ideals of equality, freedom, and democratic government. Students need to examine these attitudes—to understand how they developed in the past and how this inheritance influences the present. With this understanding, they will be better able to deal with our society's basic dilemma: the disparity between our national ideals and the realities of both our domestic and international behavior.

This one-week unit is designed as an introduction to the study of race relations in America. It will help the class understand how ethnocentric and prejudiced attitudes develop, and why it is so difficult to overcome them. Students will deal with social scientific data—the results of intelligence tests—to become aware of ways in which the social sciences can help us come to a better understanding of racial prejudices. Implied, rather than explicit, in the materials is the idea that feelings of superiority are a part of the American world view; you can use this idea to help the students understand the nature of our relationships with Third World nations, both in the past and the present.

The outline of the unit describes specific goals and will give you some ideas about how to proceed.

This lesson is reprinted from Intercom #73, Teaching Toward Global Perspectives, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, 1973, pp. 9-11.

PROCEDURE

I. *Bernard*

This brief story is a vehicle for the class to learn:

- the meaning of the words prejudice and ethnocentrism;
- that prejudice and ethnocentrism are common aspects of human behavior frequently not considered harmful;
- that prejudice is often associated with positions of dominance or superiority.

Introduce the story with a brief discussion of the words prejudice and ethnocentrism. Either have someone look the words up in the dictionary or present the class with a dictionary definition. (Prejudice can be equated with prejudging—adopting an attitude favorable or unfavorable usually without any real knowledge. Ethnocentrism is related to prejudice— it is the belief that one's own group or society is superior to others.) The definitions will become clear by the time they have finished with the story and the map and poem that follow.

Discussion questions:

1. What is Bernard prejudiced in favor of? What is he prejudiced against?
2. This sort of prejudice is natural and frequently considered harmless. Do you consider it to be harmless? What could make it harmful?
3. Suppose the team positions were reversed—Oakland had had a poor team for years and Philadelphia had just won a championship. Why would this make it more difficult for Bernard to display prejudice? What about the boy telling the story?
4. What are some things you are prejudiced in favor of or against?

II. *A Glimpse of Ethnocentrism Around the World*

The map and poem will help the class see that ethnocentrism comes close to being a cultural universal—it is not a phenomenon peculiar to white Americans.

Discussion questions:

1. What does the map suggest about the human tendency to be ethnocentric?
2. What does the poem by Kipling say about ethnocentrism?

III. *Using Social Science to Explode a Racial Myth*

A. The historical background. This section presents only a brief sample of racial attitudes throughout history. Try to help students relate these attitudes to specific events they encounter in their textbooks, such as the beginnings of slavery, wars against Indian tribes, the Civil War, and imperialism. Be sure to emphasize that although these attitudes were shared by many white Americans, there were others who felt these views were totally wrong.

Discussion questions:

1. How are feelings of superiority linked to wealth, power, or position? (If, for example, positions of power were reversed, would whites find it as easy to be prejudiced?)
2. What similarities do you see between (a) attitudes toward racial minorities and (b) attitudes toward less developed nations?

B. A survey of intelligence tests. We suggest you have the students work in pairs or small groups to help each other analyze the data. The experience should suggest that:

- social sciences help provide the sort of understanding we need to be able to cope with racial prejudices;
- social scientific methods can destroy many racial myths;
- prejudices are usually not logical; the myth of white intellectual superiority persists even though science can prove it to be a myth.

Discussion questions are included in the text section.

COPING WITH RACIAL PREJUDICE

I. Bernard

(As you read this very short story, notice that Bernard is prejudiced in favor of something; he is also prejudiced against something.)

I went to visit my cousin Bernard in Oakland. I hadn't seen him for three years. He had never come east to Philadelphia, but maybe someday our parents could work that out.

We talked about baseball a lot. He was really freaked on the subject. Oakland had won the pennant and the World Series, and Bernard was pretty pleased.

"We've got the best team in history," he would say. "They'll win again this year easy. Man, they are really the best. Oakland has got to be the only place to live in this country."

Well, listening to that kind of talk can get a little tiresome. Philadelphia, you may know, has had its baseball troubles the past few years. People call the team the "doormat" because everyone walks all over it.

So I said, "I still think Philadelphia's got the best pitcher. Look at the record he had with a last-place team."

Bernard looked at me like I'd sprouted a second head. "Best pitcher?" he echoed. "Are you kidding? That guy's nothing but lucky. He probably couldn't even make the Oakland team. Philadelphia is really a crummy town."

"Wait a minute," I said. "What does the city have to do with it?"

"I don't know," he answered. "I just think Philadelphia would be a lousy place to live."

"But you've never even been there!"

"What difference does that make. It's probably as crummy as its baseball team."

Boy, he sure knew how to make a guy feel lousy. When I met people, I got so that I didn't want to tell them where I was from.

II. A Glimpse of Ethnocentrism Around the World

Take an outline map and place these quotations on the appropriate spots.

- Alaskan Eskimo: "We are fine people. Our neighbors are louse eggs."

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- Greenland Eskimo: "The Danish people come here to learn to be good Eskimos."
- Chippewa: "That foolish behavior was as stupid as a white man's."
- Navaho: "We are the real people"
- Yaghan (Northwestern South America): "We alone are people."
- Lapp: "We are the human beings."
- Moor (Northwestern Africa): "The white races have no sharpness of wit or penetrating intellect."
- Egyptian: "Strangers are not true men."
- Hottentot: "We are the men of men."
- Chuckchee (Siberia): "Our neighbors are weak old women."
- Chinese: "This is the celestial kingdom, the center of the universe."
- Japanese: "White people are hairy, like the apes from which they are descended."

A poem by Rudyard Kipling:

All good people agree
   And all good people say
All nice people like us are We
   And everyone else is They

But if you cross over the sea,
   Instead of over the way
You may end by (think of it!)
               looking on We
   As only a sort of They

III. Using Social Science to Explode a Racial Myth

A. THE HISTORICAL BACKGROUND. Racial prejudice in America is surrounded by myths and supported by them. Prejudice usually works that way. One group finds itself in a position of power, like Bernard felt with the Oakland A's. And before long they believe that they are better than anyone else.

Historical accident put whites in a position of power and dominance in our society. The early white settlers were well organized—the Indian tribes and the black Africans were not. Better organization and weapons allowed whites to turn Blacks into slaves and to drive Indians from their lands.

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The brutality of these experiences was facilitated by prejudice. If whites felt superior, that made their behavior seem all right. Once whites were in a position of being "winners" and Indians and Blacks were the "losers," it continued to be easy for many whites to have prejudiced feelings. Just as Bernard assumed Oakland was better than Philadelphia, a great many white Americans had the idea that God or nature had made them better than others.

White Americans have had a tough time getting over their feelings of superiority. They have remained in positions of power and wealth. And one of the myths that developed from this position was that whites were more intelligent. Not all whites thought that way; and today, many white Americans work very hard to help achieve equality for all racial groups. But it is hard for our society to get rid of prejudices that have been with us for so long.

Here are some quotations from various periods of American history that illustrate belief in this myth of superior white intelligence. (Remember that not everyone believed this way.)

1. A colonist's view of Indians: "They are by nature slothful, and idle, vicious, melancholy, slovenly, lyers, of small memory, of no constancy or trust . . . by nature of all people the most lying and inconstant in the world, less capable than children of six or seven years old."

2. Another colonist's description of Blacks: "These dark-skinned savages come to us from a Dark Continent, and it is up to us to show them the light of God and Civilization. They are like children, and if treated firmly will be good servants."

3. A 19th-century farmer speaks of slavery: "Now suppose they was free, you see they'd all think themselves just as good as we, of course they would, if they was free. Now, just suppose you had a family of children, how would you like to have a nigger feeling just as good as a white man?"

4. A 19th-century congressman said of the Indians: "These childlike savages are not capable of being civilized. God has placed us in charge of them as He has the beasts and fields of this great land."

5. A newspaper article in 1856 stated: "The hope of good for Africa can only begin when her people meet a superior power that will make them obey the first law of God—and that is to earn their bread by hard work."

6. Senator Stephen A. Douglas, during the Lincoln-Douglas debates: "A negro is not and never ought to be a citizen of the United States . . . The Almightly has not made the negro capable of self-government."

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7. Abraham Lincoln, during the Lincoln-Douglas debates: "While (the two races) do remain together there must be the position of superior and inferior, and I as much as any other man am in favor of having the superior position assigned to the white race . . . ."

8. Labor leader Samuel Gompers, 1905: "The Caucasians (whites) are not going to let their standard of living be destroyed by negroes, Chinese, Japs, or any others."

9. A U.S. senator on whether the United States should annex the Philippines as a colony: "(God) has made us adept in government that we may administer government among savage and senile peoples. Were it not for such a force as this the world would relapse into barbarism and night. And of all our race He has marked the American people as His chosen nation to finally lead in the regeneration of the world."

10. A U.S. congressman, 1901: "Neither Indians or negroes is fit to perform the supreme function of citizenship."

11. A housewife, 1964: "I wouldn't want Negroes in our neighborhood. They're a different race; they are ignorant and lazy."

B. A SURVEY OF INTELLIGENCE TESTS. Slowly, more and more Americans have come to believe that all men truly are created equal. One reason for this improvement is that people develop a better understanding of racial groups and race relations. We still have to improve more to achieve equality for all groups in our society. The social sciences can help in this task.

Social scientists don't say to us: "Here is the way to overcome racial prejudice." Instead, they search for valid information. It is the understanding social science offers that can help us deal with social problems like racial prejudice.

Once a social scientist thinks he has discovered a bit of truth, he must examine this hypothesis, or theory. This is the heart of the scientific method. A statement is tested against available evidence. B might seem to cause A. But there also might be something—called a variable—that gets in the way.

You can follow an example of how this process works. You will deal with the myth that "whites are naturally more intelligent than Blacks." Can we prove or disprove this theory?

Test 1: The first major attempt to test the basic intelligence of different racial groups occurred during World War I when the Army tested new recruits. Here are the results of the tests:

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Intelligence Scores of Whites and Negroes Recruited by the Army During World War I*

	Percentage Distribution	
Grade	White	Negro
A	49.2%	14.7%
B	31.2	24.2
C+	12.3	21.0
C	6.2	22.1
C-	0.7	5.3
D	0.3	10.0
D-	0.1	3.3

Note: Even when amount of schooling was considered, Blacks had only 65% of the average for whites with the same amount of schooling.

Questions:

1. What do the test results show about differences in scores of Black and white recruits?
2. Some people said the tests proved that whites were more intelligent than any other racial group. Can you think of variables that might not show on the test? (Hint: Would neighborhood and schools make a difference?)

Test 2: Social scientists at Columbia University studied the Army test scores. They noticed that there was a difference between northern recruits and southern recruits, in both white and nonwhite categories. Here is a sample of their findings.**

State	Median Score
Whites	
Mississippi	41.25
Kentucky	41.50
Arkansas	41.55
Georgia	42.12
Negroes	
Pennsylvania	42.00
New York	45.02
Illinois	47.35
Ohio	49.50

Note: Median score means half the group scored above this point and half below.

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* Source: Audrey M. Shuey, The Testing of Negro Intelligence (J.P. Bell Co., 1958), p. 189.

** Source: Otto Klineberg, Negro Intelligence and Selective Migration (Columbia University Press, 1935), p. 2.

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Questions:

1. How could you explain the fact that northern Negroes scored higher than southern whites?

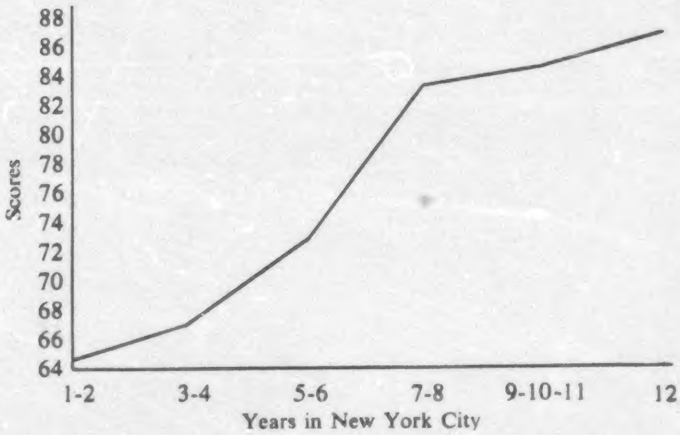
2. What do these results suggest about the reliability of Test 1?

3. Suppose someone said that Test 2 only shows more intelligent Blacks moved north? How could you test this hypothesis?

Test 3: The Columbia researchers were convinced that the social environment had a lot to do with the test scores. People living in the rural South in those years (1930s) did not have access to good schools in many communities; and, whether Black or white, there was not as much demand for an education—farmworkers did not feel that an education was as important as northern city-dwellers did.

But how could they prove their theory? They tested 12-year-old Black children who lived in the Harlem section of New York City. If their theory was right, those who had lived in New York all their lives should score higher than those who had just moved from the rural South. What do the results show? (See graph below).

SCORES VS. YEARS IN NEW YORK CITY



Source: Klineberg, op.cit., p. 27

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Questions:

1. Did the length of time living in New York make a difference on test scores?

2. Does this study disprove the hypothesis that only intelligent Black Americans moved north?

3. Considering all three tests, which do you think offers a better explanation of different test scores:

   (a) difference in natural intelligence of Blacks and whites; or

   (b) difference in social environment (city, school neighborhood, etc.)?

4. Considering this information, why do you think many white Americans still cling to the myth that whites are naturally more intelligent than other racial groups?

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MR. SMITH'S WILL

OVERVIEW

This brief activity allows students to double-check racial discrimination among themselves. It also raises the question of what groups should be given special treatment, and why.

TIME

30 minutes

MATERIALS

Two accounts of Mr. Smith's will

PROCEDURE

Step 1: Divide the class into two groups. Separate the groups into different rooms, or place one group outside in the hallway while the other group remains in the classroom.

Step 2: Distribute copies of the will (white donor) to one group and copies of the will (black donor) to the other group. Instruct each group to reach consensus on the two questions listed at the end of each will. If there is a great deal of disagreement among members of the group, they can decide to issue a minority and majority report.

NOTE: At this point, neither group should know that the other has a different version of the will. It is sufficient to tell curious students that both groups have the will, Mr. Smith's will.

Step 3: At the end of the group consensus period, bring both groups together for debriefing.

Debriefing:

1. (Allow students to discover for themselves that there were two versions of the will.) Begin with the following question: Which man, Mr. Smith or his lawyer, would your group side with and why?

2. What, if any, were some of the minority opinions within your group?

3. Were there significant differences in the answers between the two groups? If so, why?

4. What are your conclusions about the morality of what Mr. Smith did, regardless of which ethnic groups are involved?

5. Do you feel that, because of past history or for other reasons, certain groups should be given special treatment? Why or why not?

MR. SMITH'S WILL

Mr. Smith is a wealthy white citizen who is lying on his deathbed. Present in the bedroom is Mr. Smith's lawyer, who has arrived on the scene to make out Mr. Smith's will. Mr. Smith has decided to leave his money to build a hospital that will provide free medical care for black persons. The lawyer argues that the decision is unfair and discriminatory since it excludes members of other races, and that it perpetuates racial inequality in our society.

WHICH MAN, MR. SMITH OR HIS LAWYER, WOULD YOU SIDE WITH?

WHY?

MR. SMITH'S WILL

Mr. Smith is a wealthy black citizen who is lying on his deathbed. Present in the bedroom is Mr. Smith's lawyer, who has arrived on the scene to make out Mr. Smith's will. Mr. Smith has decided to leave his money to build a hospital that will provide free medical care for black persons. The lawyer argues that the decision is unfair and discriminatory since it excludes members of other races, and that it perpetuates racial inequality in our society.

WHICH MAN, MR. SMITH OR HIS LAWYER, WOULD YOU SIDE WITH?

WHY?

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PART FOUR: THE POWER OF CULTURE

This section concentrates on the pervasive and potent influence of culture. It helps students perceive in their daily lives cultural influences that often operate on a subconscious level. Culture determines how we think, act, and feel in every kind of situation, from staying at a hotel to gathering flowers. The activities at the end of this section are longer, and take a look at some world-shaping forces that come into play as groups from one culture change or encounter other cultures.

OBJECTIVES

Students should be able to:

Give examples of how one culture encourages one role response, another culture a different response.

Account for misperceptions and conflict in cross-cultural situations where the participants' values and expectations are not the same.

Recognize the role of culture in determining aesthetic values.

Identify some consequences of change in a culture group.

Give examples of conflict and change that may occur when two cultural groups encounter one another over a prolonged period of time.

THE RETURN OF LITTLE RED RIDING HOOD

OVERVIEW

As a first example of the power culture has over our attitudes, we have taken a familiar Grimm fairy tale and switched the sex roles. The students are asked to point out examples of how culture has determined sex role behavior in the story of Little Red Riding Hood and other children's stories, and in TV programs, news and magazine articles, etc.

TIME

30 minutes

MATERIALS

Handout—"The Return of Little Red Riding Hood"

PROCEDURE

Distribute copies of "The Return of Little Red Riding Hood." Ask one or two students to read the story aloud while other members of the class read from the handout. What is different about this version of the story is obvious—that's not really the point. The point is that much of the behavior of Little Red Riding Hood and the other characters in the story does not seem credible to us. This is largely due to how our culture has "programmed" us into viewing "proper" sex role behavior and description.

Ask the students to underline any statements that seem to them to "sound strange" or that they feel should be changed a bit. Below are some possible responses:

> sweet little boy
>
> gave him a little red velvet cloak
>
> ". . . don't forget to say 'Good morning' prettily. . . ."
>
> he met a wolf but did not know what a wicked animal she was
>
> "This tender little creature will be a plump morsel!"
>
> "I'm sure Grandfather would be pleased if I took him a bunch of fresh flowers."
>
> Each time he picked one, he always saw another prettier one farther on.
>
> Then she put on his nightdress.
>
> "The better to hear you with, my dear."
>
> a huntswoman

Questions and follow-up:

1. Where do we get our notions about how girls and women should act? About how boys and men should act?

    Answer: These are largely products of culture, transmitted through our literature and media, as well as the way we see people behaving from day to day. Certainly there is nothing innate about boys not being as attracted to flowers as girls, for example.

2. The test of this activity is to get students looking at other examples of how culture has transmitted so-called proper behavior. Students might wish to stay on the subject of sex roles. As a homework assignment, ask them to bring in examples of how culture instills sex role attitudes. Examples can come from other children's stories, magazine articles, TV shows, or other convenient sources. For example, what about an all-female football team with male cheerleaders, scantily clad in short shorts?

3. To tie in stereotyping with this activity, point out that one of the functions of a stereotype is to help us predict, or categorize behavior. Which stereotypes about boys and girls, men and women, operate in the story "Little Red Riding Hood"?

   Answer: Here are a few:

   "Girls are 'sweet,' boys are 'rough and tough.'"

   "Girls do things that are 'pretty,' boys do not."

   "Boys don't like delicate things like flowers, girls do."

THE RETURN OF LITTLE RED RIDING HOOD

Once upon a time there was a sweet little boy who was loved by all who knew him, but he was especially dear to his grandfather, who did not know how to make enough of the child. Once he gave him a little red velvet cloak. It was so becoming and he liked it so much that he would never wear anything else, and so he got the name of Red Riding Hood.

One day his father said to him, "Come here, Red Riding Hood! Take this cake and bottle of wine to grandfather. He is weak and ill, and they will do him good. Go quickly, before it gets hot. And don't loiter by the way, or run, or you will fall down and break the bottle, and there will be no wine for grandfather. When you get there, don't forget to say 'Good morning' prettily, without staring about you."

"I will do just as you tell me," Red Riding Hood promised his father.

His grandfather lived away in the wood, a good half hour from the village. When he got to the wood he met a wolf, but Red Riding Hood did not know what a wicked animal she was, so he was not afraid of her.

"Good morning, Red Riding Hood," she said.

"Good morning, wolf," he answered.

"Whither away so early, Red Riding Hood?"

"To grandfather's."

"What have you got in your basket?"

"Cake and wine. We baked yesterday, so I'm taking a cake to grandfather. He wants something to make him well."

"Where does your grandfather live, Red Riding Hood?"

"A good quarter of an hour farther into the wood. His house stands under three big oak trees, near a hedge of nut trees which you must know," said Red Riding Hood.

The wolf thought, "This tender little creature will be a plump morsel! He will be nicer than the old man. I must be cunning and snap them both up."

She walked along with Red Riding Hood for a while. Then she said, "Look at the pretty flowers, Red Riding Hood. Why don't you look about you? I don't believe you even hear the birds sing. You are just as solemn as if you were going to school. Everything else is so gay out here in the woods."

Red Riding Hood raised his eyes, and when he saw the sunlight dancing through the trees, and all the bright flowers, he thought, "I'm sure grand-

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father would be pleased if I took him a bunch of fresh flowers. It is still quite early. I shall have plenty of time to pick them." So he left the path and wandered off among the trees to pick the flowers. Each time he picked one, he always saw another prettier one further on. So he went deeper and deeper into the forest.

In the meantime the wolf went straight off to the grandfather's cottage and knocked at the door.

"Who is there?"

"Red Riding Hood, bringing you a cake and some wine. Open the door!"

"Lift the latch," called out the old man. "I am too weak to get up."

The wolf lifted the latch and the door sprang open. She went straight in and up to the bed without saying a word, and ate up the poor old man. Then she put on his nightdress and nightcap, got into bed and drew the curtains.

Red Riding Hood ran about picking flowers until he could carry no more, and then he remembered his grandfather again. He was astonished when he got to the house to find the door open, and when he entered the room everything seemed so strange.

He felt quite frightened but he did not know why. "Generally I like coming to see grandfather so much," he thought. "Good morning, grandfather," he cried. But he received no answer.

Then he went up to the bed and drew the curtain back. There lay his grandfather, but he had drawn his cap down over his face and he looked very odd.

"Oh grandfather, what big ears you have," he said.

"The better to hear you with, my dear."

"Grandfather, what big eyes you have."

"The better to see you with, my dear."

"What big hands you have, grandfather."

"The better to catch hold of you with, my dear."

"But grandfather, what big teeth you have."

"The better to eat you with, my dear."

Hardly had the wolf said this when she made a spring out of bed and swallowed poor little Red Riding Hood. When the wolf had satisfied herself she went back to bed, and she was soon snoring loudly.

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A huntswoman went past the house and thought,"How loudly the old man is snoring. I must see if there is anything the matter with him."

So she went into the house and up to the bed, where she found the wolf fast asleep. "Do I find you here, you old sinner!" she said. "Long enough have I sought you!"

She raised her gun to shoot, when it just occurred to her that perhaps the wolf had eaten up the old man, and that he might still be saved. So she took a knife and began cutting open the sleeping wolf. At the first cut she saw the little red cloak, and after a few more slashes, the little boy sprang out and cried, "Oh, how frightened I was! It was so dark inside the wolf." Next the old grandfather came out, alive but hardly able to breathe.

Red Riding Hood brought some big stones with which they filled the wolf, so that when she woke up and tried to spring away, the stones dragged her back and she fell down dead.

They were all quite happy now. The huntswoman skinned the wolf and took the skin home. The grandfather ate the cake and drank the wine which Red Riding Hood had brought, and he soon felt quite strong. Red Riding Hood thought to himself, "I will never again wander off into the forest as long as I live, when my father forbids it."*

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*An adaptation of the Brothers Grimm fairy tale "Little Red Riding Hood."

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THE JAPANESE HOTEL INCIDENT

OVERVIEW

Accurate communication across cultures requires understanding of words, actions, and a sense of the particular cultural context in which they are used. Failure in any of these three aspects can result in miscommunication and the perception of rudeness or insensitivity on the part of the people involved.

Edward T. Hall, the anthropologist and author of The Silent Language and Beyond Culture, relates an incident that happened to him several years ago. Despite Hall's extensive training in cultural awareness, the incident baffled him until he was finally able to break the "cultural code," as it were. See if your students can explain the situation as it develops.

TIME

45 minutes

MATERIALS

Handout—"The Japanese Hotel Incident"

PROCEDURE

The reading is designed so that you and your students can stop at key points to analyze what's going on in the incident. When students come to the dotted lines, they should stop and respond to the questions inserted for analysis.

DEBRIEFING

As students progress with Hall's reading, it is important to encourage them to examine why they are puzzled by the incident. Most of us would be hard pressed to come up with an explanation until someone very familiar with Japanese culture pointed it out to us. Students should be reassured on this score. After all, it is not our purpose to arrive at the correct answer without some prior consternation. Rather, it is that very frustration and emotional turmoil which can give students needed insight into their own cultural captivity.

One of the most important fundamentals of cultural understanding that goes with the reading is the idea of mirror view. That is, we tend to view others in terms of our own perspective, not theirs.

1. Why do you think it is so difficult for us, including even Hall, to figure out what's going on in the incident?

   Answer: The answer probably lies in what Hall says about trying to interpret events from our own cultural vantage point. It just won't work to try to understand the Japanese by assuming "they're just like us underneath it all." Anyone would find this situation baffling if he or she were not familiar with the cultural setting.

2. What things about mainstream U.S. culture might foreigners have difficulty with? If you have exchange students in your school, it would be well worth posing this question to them. It might be very enlightening to the class.

THE JAPANESE HOTEL INCIDENT*

A few years ago, I became involved in some things in Japan that completely confused me. Only later did I learn how my own culture made me see things completely differently than they were meant. I had been staying at a hotel in Tokyo (the capital of Japan). Tokyo had two kinds of hotels for tourists. They had European hotels as well as Japanese-type ones. The people that ran the hotels included a few Europeans but, by and large, most were Japanese. I had been a guest in one of these Japanese-type hotels for about ten days and was returning to my room in the afternoon one day. I asked for my key at the desk and took the elevator to my floor. When I entered my room I knew there was something wrong. Something was out of place! I was in the wrong room! Someone else's toilet articles (those belonging to a Japanese man) were in the bathroom. My first thoughts were, "What if I am found here? How do I explain the fact that I'm in the wrong room to a Japanese when I know they don't speak English?"

I was about to panic when I realized how much I was bothered by being in "someone else's territory." I checked my key again, to see if it was the right one to the right room. Yes, it really was mine. Clearly they had moved somebody else into my room.

WHAT POSSIBLE EXPLANATIONS CAN YOU OFFER FOR THE JAPANESE MAN BEING MOVED INTO MR. HALL'S ROOM AT THIS POINT IN THE STORY?

Where was my room now? And where were my belongings? Thoroughly confused, I took the elevator back to the lobby. Why hadn't they told me of the move at the desk? Why did they let me risk being embarrassed and "lose face" by being caught in somebody else's room? Why had they moved me in the first place? I had a nice room and I didn't want to give it up. After all, I had told them I would need the hotel room for almost a month. Why all this business of moving me around like someone who had been squeezed in at the last minute without a reservation? Nothing made sense.

At the desk the clerk sucked in his breath and told me that indeed they had moved me. My room had been reserved in advance by somebody else. I was given the key to my new room and discovered when I got to it that all my belongings were spread around the new room as if I had done it myself. How could somebody else do all those little things just the way I did?

WHY DO YOU SUPPOSE THE HOTEL MANAGERS AND CLERKS BOTHERED TO CAREFULLY PLACE HIS THINGS IN HIS NEW ROOM AS IF HE HAD DONE IT HIMSELF?

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*Adapted for school use from Beyond Culture, by Edward T. Hall (New York: Doubleday/Anchor Press, 1976), pp. 50-56, by permission of the author.

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Three days later, I was moved again, but this time I was ready. There was no shock, just the thought that I had been moved and that it would now be twice as hard for friends who had my old room number to reach me. One thing did bother me. Earlier, when I had stayed at the Imperial Hotel for several weeks, nothing like this had ever happened. What was different? What had changed? As time went on I got used to being moved. I even thought to ask whether or not I was still in the same room when I returned to the hotel each day.

Later, at Hakone, a seaside resort where I was visiting with friends, the first thing that happened was that we were asked to get undressed. We were given robes, and our clothes were taken from us by the maid. Also, later, I noticed that it was polite to wave or nod to people who were strangers from the same hotel. The thing that identified residents of the same hotel was their robes. They had similar markings. All hotels had their own markings.

Later on, we were lucky enough to stay in a wonderful little country inn on the side of a hill overlooking the town. We had just arrived in Kyoto, the ancient, traditional capital of Japan. Kyoto is not a modern, industrial city like Tokyo. After we had been there about a week and were settled into our new Japanese surroundings, we returned one night to be met at the door by an apologetic manager who was stammering something. I knew immediately that we had been moved, so I said, "You have to move us. Please don't let this bother you, because we understand. Just show us to our new rooms and it will be all right." Our interpreter (a person who spoke both Japanese and English) explained as we started to go through the door that we weren't in that hotel any longer but had been moved to another hotel.

WHY? CAN ANY STUDENTS OFFER SOME POSSIBLE REASONS?

What a blow! Again, without warning, I had experienced being moved. We wondered what the new hotel would be like, and with our travel into the town our hearts sank. Finally, when we could go down into the town no more, the taxi took off into a part of the city we hadn't seen before. No Europeans here! The streets got narrower and narrower until we turned into a side street that could barely handle the tiny Japanese taxi into which we were all squeezed. Clearly this was a hotel of another class. I found that, by then, I was getting a little more than just suspicious. I said to myself, "They must think we are very common and ordinary people to treat us this way."

The whole matter of being moved like a piece of luggage puzzled me. In the United States, the person who gets moved is often the lowest-ranking individual. In a lot of cases to move someone without telling him is almost worse than an insult, because it means he is below the point at which feelings matter.

I knew that my anger and frustration at being moved out of my room in Tokyo were quite strong. Although I am a keen observer of other cultures, I had no idea of what was going on in being moved from hotel to hotel in Kyoto.

I was very much aware of the strong feelings about being moved around in my own culture, going clear back to the time when a new baby takes the place of older children, right up to the world of business, where a strange sort of dance, sort of like "musical chairs," is performed every time a big company moves to new offices.

CAN YOU THINK OF TIMES IN YOUR OWN LIFE WHEN YOU GOT ANGRY AND VERY UPSET BECAUSE YOU WERE MOVED FROM PLACE TO PLACE?

Although I knew there was more to this situation than "meets the eye," something within me kept saying, "You are being treated shabbily." I had to put up a strong fight with myself to keep from looking at things in Japan as though the Japanese were the same as I. This can be one of the most common mistakes tourists make in a foreign land. Any time you hear someone say, "Why, they are no different than the folks back home—they are just like I am," even though you may understand the reasons behind these remarks you also know that the person saying them is eventually going to have trouble.

It was my constant thinking about my own cultural mold that explained why I was confused for years about the Japanese hotel incident. The answer finally came after further experiences in Japan and many discussions with Japanese friends. When a man joins a company, he does just that—joins his personality to the company. In Japan, a person has to "belong" or he has no sense of who he is. Normally, he is hired for life, and the company plays a sort of "fatherly" role. There are company songs, and many company get-togethers.

As a tourist when you go on a tour, you join the tour and follow your guide everywhere as a group. She leads you around with a little flag that she holds up for everyone to see. Such actions strike Americans as sheeplike; not so for the Japanese. I remember a very pretty young American woman who was traveling with the same group I was with in Japan. At first she was charmed, until she had spent several days visiting shrines and monuments. At this point, she saw that she could not take the rigid "follow the leader" style of Japanese life. She was picking up clues that the whole group moved like a platoon on tour.

I should have known that I was being taken in myself about the Japanese hotel incident. The answer to the puzzle came when a Japanese friend explained what it means to be a guest in a hotel. As soon as you register at the desk, you are no longer an outsider; instead for the duration of your stay you are a member of a large, moving family.

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You belong. The fact that I was moved was evidence that I was being treated as a family member. This is a very honored state in Japan. Instead of putting me down, they were treating me as a member of the family. Needless to say, the large luxury hotels that cater to Americans have discovered that Americans do stand on ceremony and want to be treated as they are at home in the States. Americans don't like to be moved around; it makes them anxious. Therefore, the Japanese in these establishments have learned not to treat them as family members.

Japanese culture seems to be full of contradictions. (To us, not to them.) When they communicate, about important things especially, it is often in a very roundabout way. They are rarely very direct. On the other hand, there are times when they swing in the opposite direction and nothing can be taken for granted. Years later, I sent some film to Japan to get it developed. I was told to be sure to tell them everything I wanted done, because if I left anything out it would be my fault. Weeks later, after having provided what I thought was a set of instructions that could be followed by a computer, I got the film back. Everything was as I had requested—superior work—except that I had forgotten one thing. I didn't tell them to roll the film up and put it in a little can to protect it in some way. In the process of mailing, the negatives had been folded and scratched, in fact were useless for any further work!

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ROLES OF WOMEN

OVERVIEW

This activity has a dual function—to help dispel the notion that men and women have set "proper" roles accepted by peoples all over the world, and to build the skills needed to use effectively different sources of information. In Part I, students collect and draw inferences from pictures of women at work around the world. In Part II, they turn to charts, case studies, and surveys which provide a basis for students to refine or modify their earlier hypotheses.

TIME

2—3 class periods

MATERIALS

Old magazines and textbooks with pictures of people around the world (Time, National Geographic, and UNICEF News are good sources here). Student readings and analysis chart provided.

PROCEDURE

Part I

Step 1: Distribute the magazines and/or books. Ask the students to cut out pictures showing women doing various jobs around the world. Discuss briefly what a "job" may be. It should be broadly defined (i.e., child care is as much a "job" as typing). Have students label each picture with the country or cultural group from which it comes.

Step 2: Have the students classify the picture by "work within the home" and "work outside the home."

Step 3: Discuss:

1. Do all the countries represented have pictures in both categories?
2. Do women in certain countries seem to have narrowly defined roles? What are these roles?
3. If we had pictures of women in the United States, would they fit into only one category? How might the U.S. pictures differ if they were taken 100 years ago?

Caution: There is a danger that lurks in this activity. The collection of magazines your students work with can easily foster misleading conclusions. This is not a reason to skip the experience, however. Students should learn that generalizations derived from a limited sample can be faulty. One way of pointing up the pitfalls is to ask the students whether they think they would get an accurate sample of women's and men's roles in the United States if they clipped pictures only from *Good Housekeeping*, *Ladies' Home Journal*, *Cosmopolitan*, *Sports Illustrated*, *Fortune*, and *Road and Track*. Ask them to compile a list of magazine titles they think would yield a representative sample.

Follow the activity by having each student research one of the countries portrayed in the initial picture collection. Ask the students to find information to complete the chart "Women, Families, and Work." Since school libraries may not have the reference works that provide the statistical information called for in the chart, a "Data Sheet" is included with the student materials. It presents data on selected countries for which pictures might be most readily available. Students will be gaining skills in reading tables to extract information as they transfer the relevant data to their own charts. They can gather the remaining information for their chart in the school or local library.

When the students have collected the information for their particular country, have them make a composite chart on the chalkboard or bulletin board. Ask what modifications of their original assessments of women's and men's roles they would make based on this additional information. What aspects can statistics clarify, and what aspects do they leave unanswered? (Here students should see that while statistics can reveal overall patterns, they can hide the range of variations that actually may exist.)

Part II

Other sources of information can provide additional insights into attitudes toward sex roles and the condition of women. For example, the student materials for Part II, which contain case studies of women in India and summaries of surveys conducted in Latin America, along with discussion questions.

DATA SHEET

Country	% Literate[1]		Average age at marriage[2]		Average # children per family[3]	% Females actively employed[4]†	% Labor force involved in agriculture[5]	Life expectancy male/female[1] or average[6]
	Males	Females	Males	Females				
Brazil	69.4	63.1	--[7]	--[7]	4.9	13	44.2	61
Canada	--[8]	--[8]	24-29	19-24	2.4	22	7	69/76
Egypt	56	29	24-29	19-24	4.8	4	44	55
France	96.7	96.2	20-24	20-24	2.4	28	10	68/75
United Kingdom	--[8]	--[8]	20-24	20-24	2.4	32	1.9	68/74
India	46.8	18.9	--[7]	--[7]	5.6	27	72	50
Indonesia	69.5	44.6	--[7]	--[7]	5.4	23	60	43/29
Iran	47.7	25.5	--[7]	--[7]	6.6	8	37	57
Israel	92.6	83.3	20-24	20-24	3.5	20	6.5	73
Japan	99	96.7	20-24	20-24	2.2	39	12	75
Mexico	78.2	70.4	20-24	19-24	6.3	11	41	65
Nigeria	25	6	--[7]	--[7]	6.7	16	70	45
Poland	98.7	96.9	20-24	20-24	2.0	40	33	71
Sweden	--[8]	--[8]	25-29	24-29	2.1	29	6	75
United States	98.9	99	20-24	20-24	2.0	30	4	73
USSR	99.8	99.7	20-24	20-24	2.4	49	16	70
Venezuela	76.7	73.4	20-24	19-24	4.9	12	19	65
West Germany	--[8]	--[8]	20-24	20-24	1.7	30	7	68/74
Zaire	49	14	--[7]	--[7]	5.9	49	75	44

Notes: 1. 1977 UNESCO Statistical Yearbook; 2. 1979 UN Demographic Yearbook; 3. Report on Monitoring of Population Policies, UN Population Commission, 1979; 4. 1978 Handbook of International Data on Women by Elise Boulding; 5. 1979 Hammond Almanac; 6. 1979 World Population Data Sheet [Population Reference Bureau]; 7. Figures not available; 8. Negligible illiteracy; figures not available.

† These statistics do not reflect women employed in active military service.

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WOMEN, FAMILIES, AND WORK

Name of country	1	2	3	4	5
Predominant religion					
Head of household					
Most common type of family structure: nuclear or extended					
Average age at marriage					
Average number of children per family					
Percent literate: men					
women					
Percent of women in the labor force					
Percent of labor force in agriculture					

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EIGHT INDIAN WOMEN

Shanti: A village women, aged about 25, but not too sure of her age. It has no importance. Nobody ever bothered to record her birthday.

She has five children and is in an advanced stage of her sixth pregnancy. Shanti is anaemic and meek. Her mother-in-law stands by as the Auxiliary-Nurse-Midwife (ANM) examines her, and it is the mother-in-law who shakes her head emphatically when the ANM suggests that this should be Shanti's last pregnancy.

"It is the will of God," says the mother-in-law. "We have to take what God gives us."

And she remains adamant in the face of all the ANM's logic and pleas. After all, should Shanti die (and the chances are high), her son can find another wife. Nobody consults Shanti, and she would not dream of opposing her mother-in-law.

Sharda: A public relations executive earning Rs. 1,500 a month (about U.S. $190). She is 31 years old and has two children. She is married to a chartered accountant who earns between Rs. 2,000 and Rs. 3,000 monthly (about U.S. $250—$380).

Sharda's marriage was an arranged one, and despite her academic qualifications and earning capacity, her parents had to give her, in addition to a trousseau and household equipment, an ample cash dowry. Sharda did not protest, and her parents did not expect her to, a dowry being customary.

Dulari: Without having any choice in the matter, she was married at the age of 15. Her husband and his mother consistently ill-treated her because they considered her dowry insufficient. Dulari's parents, aware of her sufferings, could not take her back because that would mean dishonor for them. So one morning Dulari poured kerosene over herself and set herself ablaze.

Rakha: Eighteen years old, she wears jeans, maxis, or saris with equal ease. She is at the university and would like some day to have a job. While she accepts the idea of an arranged marriage ("my parents want only the best for me"), she is determined not to marry an only son ("too close a bond with his mother"), and she will not ever agree to live in a joint family. "I want to be independent," she asserts.

Parameswari: Working as a daily laborer on a construction site, she doesn't know her age. She carries cement or bricks on her head walking with a regal swing of her hips that belies the hardships of her life.

She has three children alive. Three died in infancy. Parameswari blushes when you ask her if she will have more. "It is in God's hands," she say's giggling. The fact is that her husband will not agree to her being sterilized. Because, he says, it will turn her immoral. Many Indian husbands feel that easy birth control will set their wives free in an undesirable way. Frequently in the evenings her husband comes home drunk on country liquor and beats her up. She accepts the beatings as a way of life to which she is accustomed.

Rajyalakshmi: An ANM in her twenties, she lives and works in the villages of Uttar Pradesh more than 1,000 miles from her native Kerala. It took great courage for a young girl like Rajyalakshmi to go so far from home in search of a job. A few years ago it would have been unthinkable for a young unmarried girl to live among strangers, work for a living, unprotected by any male relative.

Janaki: A domestic servant, she sweeps and cleans in a number of apartments. Scrubbing vessels, washing clothes, grinding the spices, Janaki makes altogether Rs. 80 per month (about U.S. $10).

She was married when she was about 15 and deserted before she was 25 because she produced female children only. No alimony or child maintenance for Janaki. She has never heard of such things. She and her four girls subsist on the wages she gets for working from morning to evening.

Mariamma: A nurse and unmarried, she is the second in a family of six. When she came of an age to be married, there was no money for her dowry and, besides, she had four young brothers to be educated. So Mariamma was sent for nursing, and every month the larger part of her meager earnings went to the brothers.

She is now 35 and unlikely to get married. But she never questions the idea that her first duty was to her brothers.*

FOR DISCUSSION

1. Would a boy baby or a girl baby be traditionally more desired in India? How can you tell?

2. Why were Indian girls traditionally married in their early teens, according to the information here?

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*From "The Indian Woman," by Norma Kankalil, UNICEF News, no. 82, 1974, pp. 17-19. Reprinted with permission.

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3. Rank the amount of power and influence these three figures would have in an Indian household: the wife, the husband, the mother-in-law. Explain how you reached your conclusion.

4. What evidence of change in Indian family life do you find in these readings?

5. Do these case studies provide different insights into the condition of women in India than you drew from the statistics? Explain your answer.

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FEMININITY AND MASCULINITY IN LATIN AMERICA

FEMININITY	MASCULINITY
gentle and mild	hard, rough-natured
sentimental	cold
emotional	intellectual
intuitive	rational, analytical
impulsive, lacking in foresight, frivolous	orderly, far-sighted
superficial	profound
fragile (the weaker sex)	strong
submissive, docile	over-bearing, authoritarian
dependent and protected (easily frightened, and tearful)	independent, brave (men never cry)
timid	bold
cautious, prudent	aggressive, daring
maternal	paternal
flirtatious, seductive but also a sex object	severe, the seducer
fickle, inconstant	stable
pretty	ugly
lacking in self-confidence	self-confident
passive	active
self-denying, self-sacrificing	self-centered, comfort loving
envious	generous
curious	indifferent
monogamous	polygamous
virgin	expert and experienced in love-making
faithful	unfaithful
home-loving	deeply absorbed by business and public life
masochistic	sadistic
hysterical	obsessive

The table above lists the major characteristics of "masculine" and "feminine" stereotypes still common in Latin America and is based on

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the results of a survey conducted in a number of Latin American countries. The researcher who took the survey reports, "These characteristics are considered 'normal' and 'natural' by people in Latin America. In fact they are both real and mythical. Real because they are part of the daily existence of men and women, though of course to different degrees. Mythical because they are considered 'natural' or innate, whereas in point of fact they are a cultural acquisition."

Read through the two lists and then answer these questions.

1. Describe the kind of work activities you would expect to be performed by such men and women.
2. Who would be the head of the household if a couple fit this description.
3. What attitudes would such men and women have toward marriage?

After you've answered the last question, look at this next table.

Reasons for marriage: Chilean women	
- To get away from home and be free	19%
- Loneliness	14
- Fear of becoming an old maid	13
- Because she thought she was in love	13
- Parental pressure	12
- Because she was really in love	11
- To have and run her own home	7
- Because she needed support	6
- Because she wanted children	5

Reasons for marriage: Chilean men	
- To affirm his masculinity	27%
- To father children, thus proving his virility	21
- To have a companion to help him in his home life	14
- For economic advantages and social prestige	14
- Sexual attraction	14
- Love	7
- Other reasons	3

1. What reasons for marrying are foremost in Chilean women's minds. In Chilean men's?
2. Do their answers fit with what you guessed from the stereotypes?
3. Would it be easy for men and women to break out of the pattern their culture expects of them? Explain.
4. How are the attitudes expressed in Latin America similar to attitudes in North America? How are they different?

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5. Were there things you learned from these surveys that you don't think you could have learned from case studies, the chart you prepared earlier, or pictures such as the ones you selected at the beginning of this lesson? If so, tell what they are.

The materials for this section on Latin America are drawn from Hernan San Martin, "Machismo: Latin America's Myth Cult of Male Supremacy," UNESCO Courier, March 1975, pp. 30–31.

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THE TURQUOISE CURTAIN

OVERVIEW

In this lesson students can compare poetic and journalistic modes of communication in analyzing the conflict of Navajo Indians who are trying to determine whether to maintain their cultural heritage or to assimilate into the mainstream American culture.

TIME

2 class periods

MATERIALS

Student readings provided

PROCEDURE

Step 1: Duplicate the student readings. Have students read them in class or at home.

As you introduce the lesson, ask the class if they know the meaning of the terms Iron Curtain and Bamboo Curtain. If they are unsure, explain the origins of the Cold War, when the U.S.S.R. and China closed their borders to Westerners, especially Americans.

Step 2: Discuss the answers to the questions preceding the readings. Since the answers involve interpretation, accept any that seem logical and well reasoned.

Note that in Margo Hornblower's article she mixes detailed description of landscape and living conditions with her narrative. She does present both sides of the issue sympathetically; her closing lines might suggest empathy with the Navajos' plight rather than a particular position.

Step 3: You may wish to use question 3 as the basis for a writing assignment. Ask some students to rewrite the article as they think the "traditionalist" Navajo (Steve Darden) would have written it. Other students can rewrite the article from the point of view of Marshall Tome, the "progressive." Or, as a special project, some students may want to present a radio "talk show" on the subject of the Navajos' dilemma with the two men as guests. Three students will be required to act out the talk show (host, Darden, and Tome). Record it on tape and play it for the class.

Step 4: Turn to the poems. They are clear and simple. Use the three introductory questions to begin discussion. The first poem probably will be selected as the one that most clearly presents the conflict, but the students should also be able to pick up the argumentative or challenging tone of the second. See if the students comment on the use of space for pauses and compression of simple ideas into a small space—like "clear blue."

Step 5: Optional Assignment: Present this writing assignment as follows:

> At some time each of you has felt on the outside—a certain tension between you and your friends or some other group. Chances are the conflict doesn't run as deep as that in these readings—unless you're a member of an ethnic minority which has had experience similar to the Navajos'. If you can think of such a conflict between you and others, try writing about it, either as a poem or journal article. It won't be read to the class without your permission.

EXTENDING THE LESSON

Explore examples of other groups, either within the United States or in other cultures, which face a similar dilemma between tradition and modernization. Samples of their poetry, art, short stories, etc., can be used to draw comparisons with the Navajo experience.

This lesson is adapted and reprinted from "The Turquoise Curtain," Intercom #84/85, Education for a World in Change: A Working Handbook for Global Perspectives, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, November 1976, pp. 76-78.

THE TURQUOISE CURTAIN

You're going to be reading very different writing forms dealing with the same theme—the conflict faced by Native Americans torn between their traditional culture and the steady advance of modernized, white-dominated society. The first reading is journalistic, by a feature writer for the Washington Post. As you read, look for answers to these quesitons:

1. What particular words or phrases does the author use to give a mental picture of the land and the people?

2. The basic conflict is presented in the subtitle: "Caught Between Two Worlds."

    - What is the conflict?
    - Does the author present her own point of view, or is this an example of objective reporting? Support your answer.

3. How do you think either Steve Darden or Marshall Tome would have written the article?

The Navajo Choice--Caught Between Two Worlds

by Margo Hornblower

WINDOW ROCK, ARIZ.: A sign on the edge of the two-lane highway which cuts through canyons and mountains of the nation's largest Indian reservation says, in simple block letters: "Navajos Walk in Beauty. Don't Litter."

The sign is a gentle warning that white man's civilization, which has permeated and transformed Navajo life for the past four centuries, can go only so far and no further. There comes a point at which progress corrupts, but the Navajos themselves do not always agree on where to draw the line.

Peter MacDonald, the powerful tribal chairman who presides over 135,000 Navajos here, once said, "The reservation is like a foreign colony within the country." The Navajo Nation, as it proudly calls itself, has been treated like a stepchild over the centuries, slapped down when rebellious and rewarded when obedient.

But the child is coming of age. Defining their Indian identity, and, at the same time, their relationship to the United States, is the Navajos' constant preoccupation. More than other hyphenated Americans, they are ambivalent about assimilation. They are caught between two cultures, borrowing from each in an uneasy compromise.

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The cultural conflict on the physical plane is as obvious as the anti-litter sign by the roadside.

The Navajos have a deeply religious, mystical relationship with the land. "I walk with beauty before me," goes their ancient chant. "I walk with beauty behind me. I walk with beauty below me. I walk with beauty above me. I walk with beauty around me. . . ."

It is a harsh land, 25,000 square miles carved out of Arizona, New Mexico and Utah, but inexpressably beautiful. The desert has a thousand forms and colors. Giant red rock formations rise unexpectedly from rolling sagebrush plains. The sun etches stark shadows in the corners of desolate canyons, in the folds of pine-covered mountains. Dry riverbeds wind in tortured patterns under the wide sky.

"I'm quite sure I'll spend the rest of my life here," said Ray Scott, an 18-year-old Navajo. "There's not much to do in the city. Here there is clean air and wild animals. You can ride a horse in any direction."

But white man's civilization has begun to pollute the Navajo landscape in the name of progress. A Kentucky Fried Chicken franchise looms at the entrance to the reservation. Concrete public housing projects are surrounded by steel fences. Welfare agencies operate out of plastic trailers. The skeletons of abandoned pickup trucks litter the roadside.

The tribe has sought income by allowing outside companies to mine its vast natural resources: oil, coal, natural gas, uranium, and timber. Now the Navajos feel they have been exploited—through leases that allowed the companies to strip mine without controls, through financial arrangements which denied the tribe a share of profits, through the companies' disregard for Indian welfare. It is estimated that the reservation's natural resources will be depleted in 35 years.

Navajo religion is based on a concept of harmony with nature. For some, the strip-mining operations at Black Mesa, pictured by tradition as a sacred mountain in the form of a huge woman, amounts to a rape of the land and a rape of the spirit.

To an outsider, the land seems empty. It is possible to drive for miles along the few highways without seeing a home. But to Navajos, the reservation is crowded. A third of Navajo families are sheepherders who live in isolated extended family groups. They often need hundreds of acres, so poor is the grazing land, to support one flock of sheep.

Many Navajos still live in hogans—windowless, one-room huts made out of mud and logs. They sleep on a dirt floor under sheepskins, without electricity, running water, or plumbing. They weave rugs on handlooms and make silver and turquoise jewelry for extra income.

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Steve Darden, 22, lives with his wife in a trailer park in the border town of Gallup, N.M. Every day, he drives a half-hour to his job here as curator of the Navajo Tribal Museum.

"Where I was raised, we didn't have running water," he said. "I hauled water until I was in the eleventh grade and I didn't have any qualms about it. It was a challenge. It was more fun. Now my little brother, he doesn't have to haul water or chop wood, so he feels useless around the house. Everything is pushbutton today. You lose so much of life."

Darden, a former high school football star, wears blue jeans, a lumber jacket, and boots and drives a pickup truck. The only outward sign of his Indian traditionalism is his long black hair, worn in a ponytail wrapped with cloth.

Running water and trailer living may represent progress, but it's the kind of progress he can do without. "Tourists see Navajos in a one-room hogan and say, 'How could we live like this?' But that's the traditional way we were brought up," he said.

"Many of my people are more comfortable in a one-room hogan than they would be in a four-bedroom house. I'm not comfortable in my trailer, looking into the next guy's bedroom. Where I was raised (in Steamboat, Arizona) the nearest neighbor was a mile away."

Darden wants to move back to the reservation and build himself a hogan.

Darden dismisses government reports that focus on Navajo poverty as "basically politics. The tribal spokesmen say these things to get money," he said. "The chairman (MacDonald) says we're poverty-stricken, but if you go to the people, they'll tell you they're happy. They have the necessities of life. They have silver, they have sheep. They weave rugs. These are signs of wealth to us. Their necessities may not be the chairman's necessities. The guys in tribal government live in big houses. They have adjusted to life off the reservation."

At the opposite end of the spectrum from traditional Navajos is Marshall Tome, director of the tribe's office of operation. A stocky, middle-aged man who wears his hair short and dresses in a sports jacket, Tome is a graduate of the University of Missouri journalism school. He is one of the tribe's most powerful leaders.

Tome's main concern is "how we can be part of the mainstream. There's no way we can have a turquoise curtain around the reservation," he said.

Tome said, "It is not fair to measure the Navajos on Anglo terms . . . You can starve in New York City and your neighbor won't care. But you can't starve on the reservation. No matter how poor you are, you share your loaf of bread."

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He disagrees strongly with anyone who says the Navajos are happy with their current economic situation "although they have learned to live with it," he adds. His constant preoccupation is to obtain more federal funds to develop the reservation's economy and create jobs.

"I lived in a hogan, on a dirt floor," he said. "I was so poor that just to go out on a Boy Scout trip was a great change — I got three meals a day. Then the Marines took me and gave me the opportunity to meet other kinds of people. I was so excited to have Uncle Sam pay for all those trips to foreign countries.

"Now, if you dress like an Indian and sell trinkets, you're a good Indian. I don't approve of this. I don't wear beads or feathers. I don't have to. The Navajos know I'm Navajo. The people who do are generally the mixed-bloods. They are uncomfortable because they are not accepted in the main Navajo culture."

The concept of Navajo culture and the many ways it can be interpreted lie at the heart of the tension between traditionals and progressives.

It is the pace of change, of assimilation of things foreign, that appears to have backfired over the past few years. While for some, social and economic progress cannot come too quickly to Navajoland, others are concerned, as Navajo attorney Benjamin Hanley put it, that "the past is rapidly eroding and without a past, a nation has no future."

Hanley, like many Navajos, has achieved a delicate balance between two cultures. He is a member of the Arizona state legislature, but he feels some regret at how quickly the Navajos are assimilating into Anglo culture. "My kids don't speak Navajo," he said, somewhat wistfully.*

Many native American writers make use of poetry to express their thoughts and feelings. Some consider it a natural extension of the Indian forms of expression. There's a story, for example, of an Indian student who was praised for his poetry. He rejected the compliment, saying: "In my tribe we do not have poets. All people talk in poetry."

As you read these next two selections, consider the following:

1. Which poem most clearly expresses the conflict of being "caught between two worlds"? Is there any hint of it in the other poem? Explain.

2. How do you think each poet uses open space to convey meaning?

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*As printed in the San Francisco Examiner and Chronicle, December 21, 1975. Copyright © The Washington Post. Reprinted with permission.

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3. Which poems would you match with which people in Margo Hornblower's article?

Three Poems

by Calvin O'John

I

You smiled,
I smiled,
So we're both happy,
But deep down inside
There is hatred between us.
Let's not show our inside feeling
  To one another;
  Just keep on smiling
  Until we smile away our hate.

II

A dirt road begins at the highway
And ends at our front yard.
I walk on dirt roads,
But never will I walk on highways.

III

That lonesome path that leads to Nowhere
Is taking me away from this lonesome place.*

It Is Not!

by a fifth year group in the
Special Navajo Program, 1940

The Navajo Reservation a lonesome place?
It is Not!
The skies are sunny,
Clear blue,
Or grey with rain.
Each day is gay—
In Nature's way.
It is not a lonesome place at all.
A Navajo house shabby and small?
It is Not!
Inside there's love
Good laughter,
and Big Talk
But best—
It's home
With an open door
And room for all.
A Castle could have no more.*

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*From The Writer's Reader, Institute of American Indian Arts, Santa Fe, N.M., Spring 1964. Reprinted by permission from Lauren Porter.

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TEACHING IDEAS: VIEWS OF NATURE THROUGH ART AND MUSIC

OVERVIEW

These teaching ideas make use of music and art to show a relationship between people and their environment. The connection provides a focal point for uncovering different cultural outlooks. The activities, building on students' responses to slides and sounds, can help them see that values in art are culturally conditioned. The historical focus of some of the suggestions helps point out that attitudes, values, and viewpoints can also change. The Americans of 1850 may actually have elements in their culture more "foreign" to us today than, say, the contemporary Japanese.

MATERIALS

Slides or photographs of Western and Eastern paintings from the 17th century to the present. Slide projector or opaque projector. Records and record player or tape recorder. (See specifics in lesson.)

OPENER

Ask students what they think of as a "beautiful place." You should get a variety of answers on this—from a forest to a disco dance floor. Bring in books or catalogues of contemporary paintings, including many styles. Ask the students to leaf through these and locate paintings they feel give some sense of their "beautiful place." This need not be a literal picture of the place. An abstract of soft greens, for instance, may convey very well the feeling of a quiet meadow. Form a display of some of the pictures your class has chosen, for comparison with the slides they will see in the rest of the activities.

ACTIVITY 1

Use slides of 17th and 18th century paintings that focus on human/environment interactions. Each painting should show people in natural settings. Select slides that show a contrast between Western interpretations and those of Japan and/or China. A major point for students to note is the Western sense of some power over nature; Asian art is more likely to show scaled-down human figures, miniatured by the great sweep of natural settings. The students will be filling out worksheets to analyze what they see. If differing conclusions emerge, explore possible reasons with the class.

Make a separate study of the social context of the art, to look for cultural reasons for the contrast. Individual or group assignments might be coordinated with social studies or with humanities study of the period and the societies. The students should find that, with the exuberance of the Renaissance, Westerners were beginning to feel their power, their ability to shape the environment. The Chinese and Japanese artists, on the other hand, reflected societies in which nature's powers were still the dominant forces.

The cultural explorations need not be deep—merely enough to indicate some reasons for the contrasting approaches. The major purpose in using Asian art is not to teach students about that subject, but rather to hold up a cultural mirror that will improve students' capacities to understand the differences in viewpoint.

ACTIVITY 2

With the emergence of industrial societies, there is an even stronger sense of human power over nature. A focus on American painting during the 19th century will make that point. The slides selected should show people shaping the environment—clearing forests, building settlements, forts, cities, factories. Again, the contrast with Asian art can be used to help emphasize this growing American spirit.

After 1850, the trend is less clear and other tendences in the American approach begin to develop. The work of artists such as Albert Bierstadt and the "Luminists" shows an interest in natural settings, with a dwarfing of human figures. Other American painters, however, were still concerned with city scenes, machinery, the mechanization of farming, etc. They expressed the continued belief in human power.

Students should be encouraged to find reasons for this dichotomy in the history of the period. Some questions to consider would be:

1. Could the Civil War have influenced some artists' feelings about technology?
2. Was the settling of the West a factor?
3. Did the warnings of naturalists, such as John Muir, reflect concerns shared by artists?

ACTIVITY 3

Once students gain an understanding of how art reflects a society's attitudes toward human/environment relations, they can create their own sound slide show. They will be combining music from different periods which they feel fits with the artistic representations by American artists. They can either use ready-made slides or create their own by photographing color reproductions in books on American art. If a 35mm camera is available, all that is needed is a macrolens, good lighting, and the right film type. A camera store can help you find the easiest and least expensive way to create slides.

The students may have some trouble matching music to slides and may make juxtapositions you feel are not good. Discuss the strengths and weaknesses with them, but avoid being dogmatic since this is an exploration rather than an effort to be right.

A variety of questions will emerge from the activity, and these can be used to pull the experience together. Some examples are:

1. From the art and music, what generalizations can you make about American attitudes toward nature?
   - What impact did industrialization seem to have?
   - How does the art and music reflect the values of society, that is, can you relate the art and music to what you have learned about U.S. history?

2. What kind of conflicting viewpoints emerged in the late 19th century.

3. Can you make connections between contemporary art/music and changing attitudes toward nature?

RESOURCES

Some useful collections of recorded music are:

100 Years of Country Dance Music, New England Conservatory Country Fiddle Band; Gunther Schuller, conductor. Columbia M33981.

America Sings: Vol. 1, *The Founding Years*, 1620—1800; Vol. 3, *The Great Sentimental Age*, 1850—1900, Gregg Smith Singers. VOX SVBX 5350 and SVBX 5304

Macdowell: *Suite for Large Orchestra*, Suite No. 2 ("Indian"), Mercury SRI 75026.

Ives: *Three Places in New England*, Symphony No. 3, Mercury SRI 75035.

Eastman-Rochester Orchestra, Howard Hanson, conductor:

Hanson: *Piano Concerto*; *Mosaics*, ERA 1006
Thompson: *The Testament of Freedom*, ERA 1007
Taylor: *Through the Looking Glass*, ERA 1008
Hanson: *Song of Democracy*, ERA 1010

Available from Carl Fischer Co., 62 Cooper Sq., New York, NY 10003.

Macdowell: *Sonata Eroica*; *Woodland Sketches*, Philips 9500 095.

Copeland: *Rodeo*; *Quiet City*, Academy of St. Martin-in-the-Fields Argo ZRG 845.

Students can supply contemporary country and folk music—John Denver, etc.

These ideas are reprinted with revisions from "Changing Views of Nature—Explorations Through Music and Art," in *Change*, Part C, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, 1977, pp. 47–50.

CHANGING VIEWS OF NATURE: WORKSHEET

Work of Art	Your Comments*	Music That Fits the Work of Art
A. 1650—1800		
1.		
2.		
3.		
4.		
5.		
B. 1800—1850		
1.		
2.		
3.		
4.		
5.		
C. 1850—present (U.S.)		
1.		
2.		
3.		
4.		
5.		

* You may need more space than is provided here. Some questions to keep in mind in writing your reactions:

1. What is the scale of human beings to nature?
2. Which seems more powerful, nature or human beings?
3. What message about human/environment relations do you think the artist or composer is making?

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ENCOUNTER IN AFRICA

OVERVIEW

Encounters between different culture groups in the past have often been uneven, with one group trying to subdue the other. The interaction between Africans and Europeans during the period of African colonization is one example. In three impressions recorded by Native Africans, students will see how the encounter with Europeans influenced the natives' feelings about others—and about themselves.

TIME

2 class periods

MATERIALS

Duplicate student readings provided.

PROCEDURE

Step 1: Pass out the first two readings, "That Was No Brother" and "And Then the Pink Cheeks Came." Have students follow, as you read these aloud. Alternatively, you may want to invite guests to the classroom to provide dramatic readings. Or ask student volunteers to prepare the readings.

Step 2: Divide the class into groups of three. Ask them to imagine that they are African leaders, like those who wrote the accounts they have just read. They are in conference to decide what advice to give their people with regard to the Europeans entering their homelands. Ask each group to agree on certain advice, and to write it down. Then have them list their reasons for giving that advice.

Step 3: Discuss the variety of advice given by different groups. Is there any advice which all students consider most helpful? Do they agree on which advice would lead to more misunderstanding, violence, or increased domination by Europeans?

Step 4: Pass out the final reading, the fable of "The Eagle and the Chicken." Discuss briefly:

- Have you ever felt you had to act like a chicken, even if you didn't feel like one inside? How did that affect your self-respect?

- Suppose the United States were suddenly invaded by people from another solar system. These people informed you that the technology you were so proud of was really primitive. Your ideas of democracy and government were childish. Furthermore, you were worshipping in the wrong way. Proof of this was the fact that these people were able to come here through so much space and time. They must know better. How would you feel? What could you do about your feelings?

Step 5: Assignment. Have students write an animal fable about the American colonists and their relation to Great Britain. You might suggest that the serpent, or snake, often used by American colonists to represent themselves, is a possible symbol. The lion represented Britain. In their fables, students should tell how the snake felt about itself under the rule of the lion; and how it felt when it rebelled. Include the current relationship of the two. Fables can be as simple or complex as your students' understanding of the colonial period.

This lesson is excerpted and adapted from Intercom #86, Global Perspectives: The Human Dimension, Part 1, Self-Knowing and Humanity Knowing, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, April 1977, pp. 8–16.

ENCOUNTER IN AFRICA: NATIVES AND EUROPEANS

In the mid-1880s, European nations had small toe-holds around the African coast. Inner Africa, still unknown to the Europeans, was self-ruled, as it always had been. A variety of peoples and cultures held sway. Then, within the next 30 years, European colonizers swept rapidly across the continent. Africans very suddenly found themselves under colonial rule.

How do you think they felt? The two accounts below were written by African leaders—men chosen by their own people before the Europeans arrived.

One thing to keep in mind while you read: these accounts were translated by Europeans. They didn't understand African languages very well, so the stories sound more stilted and childlike than they would in the original.

That Was No Brother

When we heard that the man with the white flesh was journeying down the Lualaba (Lualaba-Congo River) we were openmouthed with astonishment. . . . That man, we said to ourselves, has a white skin. He must have got that from the river kingdom. He will be one of our brothers who was drowned in the river. All life comes from the water, and in the water he has found life. Now he is coming back to us, he is coming home. . . .

We will prepare a feast, I ordered. We will go to meet our brother and escort him into the village with rejoicing! . . . Presently the cry was heard: He is approaching. . . . Now he enters the river! Halloh! We swept forward, my canoe leading, the others following with songs of joy and with dancing to meet the first white man our eyes had beheld, and to honor him.

But as we drew near his canoes there were loud reports, bang! bang! and fire-staves spat bits of iron at us. We were paralyzed with fright; our mouths hung wide open and we could not shut them. Things such as we have never seen, never heard of, never dreamed of—these were the work of evil spirits! Several of my men plunged into the water. . . . Some screamed dreadfully—others were silent—they were dead and blood flowed from little holes in their bodies. "WAR! That is WAR!" I yelled. "GO BACK!" The canoes sped back to our village with all the strength our spirits could impart to our arms.

That was no brother! That was the worst enemy our country had ever seen.*

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* Chief Mojimba's (Mō jēm' ba) story as told to Father Joseph Frassle, Meine Urwaldneger, quoted in The Quest for Africa by Heinrich Schiffers, pp. 196-197, © 1958 by Heinrich Schiffers.

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And Then the Pink Cheeks Came

It was in these days that a Pink Cheek man came one day to our (village) Council. . . . He sat in our midst and he told us of the king of the Pink Cheeks, who was a great king and lived in a land over the seas.

"This great king is now your king," he said. "And this land is all his land, though he has said you may live on it as you are his people, and he is as your father and you are as his sons."

This was strange news. For this land was ours. We had bought our land with cattle in the presence of the Elders and had taken the oath and it was our own. We had no king; we elected our Councils and they made our laws. A strange king could not be our king and our land was our own. We had had no battle, no one had fought us to take away our land, as in the past had sometimes been the case. This land we had had from our fathers and our father's fathers, who had bought it. How then could it belong to this king? . . .

As the years passed and more and more strange things happened, it seemed to me that this path or road (built by the Pink Cheeks) was a symbol of all changes. It was along this road now that came the new box-on-wheels that made men travel many days' journey in one day and that brought things for the market that the women wanted to have, clothes or beads to wear and pots for cooking. Along this road the young men went when they left to work with the Pink Cheeks and along it too they went when that day came that they traveled to fight in the war over the sea that the Pink Cheeks made against each other. . . .

By the time that my father, Kimani, died and his spirit joined those of our ancestors, our own land was poor, too. For even though many of our family had gone away to work for the Pink Cheeks, our numbers had increased and there was now no room for the land to rest and it was tired. The food it grew was poor and there was not enough grown on it for all to eat. Those of our family who worked for the Pink Cheeks sent us food and coins that we could buy food with, for else we could not live.*

How African's Feelings About Themselves Changed Under Colonialism

What happens to the human spirit when one people is forced to submit to the rule of another? How did the experience of living under colonialism affect the way Africans felt about themselves as human beings? How important is the way a person feels about him or herself—whether that individual is an African, a European, or you or me?

J. Kwegyir Aggrey (Kwā' gerey Ag' rē) was a remarkable African who was born and reared on the Gold Coast. There he was converted to the

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* Chief Kabongo (Ka bōn' go) of the Kikuyu (Kē koo' yū) tribe of Kenya. As told to Richard St. Barbe Baker. Reprinted in Richard St. Barbe Baker, Kabongo (London: George Ronald, 1955) pp. 107-126 passim.

African Methodist Episcopal Zion Church. Through its auspices, he was able to come to the United States to first attend Livingston College in North Carolina and then Columbia University. But, when his studies were completed, Aggrey returned to his homeland. He spent the rest of his life working to provide more educational opportunities for young Africans, and preaching to peoples in all parts of the continent.

One theme which Aggrey used again and again in his sermons was the need for cooperation between blacks and whites. He used the analogy of a piano keyboard saying that both black and white keys were of equal importance; both were needed to produce harmony.

Aggrey's best-known sermon, which he entitled The Eagle and the Chicken, tells us a lot about how Africans' feelings about themselves changed under colonialism. It also tells us what Aggrey hoped Africans would do.

The Eagle and the Chicken

A certain man went through a forest seeking any bird of interest he might find. He caught a young eagle, brought it home and put it among his fowls and ducks and turkeys, and gave it chickens' food to eat, even though it was an eagle, the king of the birds.

Five years later a naturalist came to see him, and after passing through his garden, said, "That bird is an eagle, not a chicken." "Yes," said its owner, "but I have trained it to be a chicken. It is no longer an eagle, it is a chicken even though it measures fifteen feet from tip to tip of its wings." "No," said the naturalist, "it is an eagle still; it has the heart of an eagle, and I will make it soar high up to the heavens." "No," said its owner, "it is now a chicken and it will never fly."

They agreed to test it. The naturalist picked up the eagle, held it up and said with great intensity: "Eagle, thou art an eagle, thou dost belong to the sky, and not to this earth; stretch forth thy wings and fly!"

The eagle turned this way and that, and then, looking down, saw the chickens eating their food, and down he jumped.

The owner said: "I told you it was a chicken." "No," said the naturalist, "it is an eagle. Give it another chance tomorrow." So the next day he took it to the top of the house and said: "Eagle, thou art an eagle; stretch forth thy wings and fly." But again the eagle, seeing the chickens feeding, jumped down and fed with them.

Then the owner said: "I told you it was a chicken." "No," asserted the naturalist, "it is an eagle, and it still has the heart of an eagle;

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only give it one more chance, and I will make it fly tomorrow."

The next morning he rose early and took the eagle outside the city, away from the houses, to the foot of a high mountain. The sun was just rising, gilding the top of the mountain with gold, and every crag was glistening in the joy of that beautiful morning.

He picked up the eagle and said to it: "Eagle, thou art an eagle; thou dost belong to the sky and not to this earth; stretch forth thy wings and fly!"

The eagle looked around and trembled as if new life were coming to it; but it did not fly. The naturalist then made it look straight at the sun. Suddenly it stretched out its wings and with the screech of an eagle it mounted up higher and higher and never returned. It was an eagle, though it had been kept and tamed as a chicken!

My people of Africa, we were created in the image of God, but men have made us think that we are chickens, and we still think we are; but we are eagles. Stretch forth your wings and fly! Don't be content with the food of the chickens!*

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* Edwin W. Smith, Aggrey of Africa (London: S.C.M., 1929).

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A NEW GODDESS

OVERVIEW

This story about smallpox vaccination in a tiny village in India should spark student thinking about how we change and how we get others, with different values and outlooks, to change. In discussion, the class will also recognize that the Indians' worship of scientific medicine (which brings them vaccination) is not so very different from our own attitude.

TIME

1 class period

MATERIALS

Copies of the story "A New Goddess for an Old"

PROCEDURE

Read the story "A New Goddess for an Old" to the students. Discuss the following questions:

1. How did the villagers think of vaccination? Why did they view it that way?
2. How did the vaccinator and other Block authorities view vaccination? Why did they see it that way?
3. Both sides agreed after the incident that a good change had occurred. Did this change require either side to change its point of view?
4. What is the meaning of the title, "A New Goddess for an Old"? Who is the new goddess? Do you worship her? Explain.
5. Why might what happened in this one small, remote village be of importance to you and others living in the world today?
6. From what happened in this story, what advice would you have for people interested in creating change in a different group of people?

Imagine, for instance, that a group of teenagers has been painting graffiti on walls all over town. Though some of the paintings show talent, you want to stop this "vandalizing." What might you do?

(This quesiton is meant to encourage students to consider others' values and interests in trying to change them. In this example, setting up a youth arts program or formal mural project would probably be more effective than, say, increasing police patrols or writing angry letters to the local newspaper.)

This lesson is adapted from "Change Agents, Conflicts, and Communication," Intercom #84/85, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, November 1976, pp. 93–96.

A NEW GODDESS FOR AN OLD

When smallpox broke out in a village of Kalahandi district of Orissa State, the people knew that the Goddess "Thalerani" was in a rage. Some of the villagers formed a delegation to call upon the headman who was expected to do something to pacify the Goddess. He, in turn, thought it fit to consult "Gurumai," the village priest.

When the priest saw the crowd which was gathering before his house, he sat quiet, his legs crossed, and closed his eyes. Then suddently his body jerked, his eyes danced and he was overcome with a spasm. The spirit of the Goddess was upon him. He then scolded the crowd for not contributing enough money to the Goddess "Thalerani." "She will now take her toll."

The poor villagers were terrified to see the mysterious antics of the priest. They fell at his feet and implored:

"Goddess, Mother, be pacified." "Forgive us."

The priest declared that the Mother would be pacified only after a great sacrifice followed by a feast, and the headman promised to take an oath on behalf of all the people, to offer the goat sacrifice, and to follow it with a feast, if only the children were saved. At once a procession was organized, with musical instruments and all trappings, to offer worship to the Goddess, and to seal the vow of the headman to sacrifice a goat if the Goddess would spare the children.

When the Block authorities heard about the outbreak of smallpox in the village, they immediately sent a vaccinator with medical supplies. On arrival, he went from house to house, telling the mothers to bring the babies and children in order that they might be vaccinated at once. The women, who knew about DDT spraying but not about vaccination, were nonplussed to have a stranger come right to their door and ask for their babies. Some of them thought that the movements of this stranger were suspicious and that he bore watching.

The first woman he approached could not understand what he was talking about. When he tried to explain she stared at him in amazement, and when he asked her to bring her child to him to be vaccinated, she was positively alarmed. She turned around and walked away murmuring that her husband was not at home, and that she could not allow this strange man to touch her baby in his absence. Others overhearing this conversation, made it a signal for them, on one pretext or another, to shun the vaccinator. All kinds of excuses arose: one said that her mother-in-law was out;[1] another said this was the wrong day for it; still others had to follow the cows. Some just closed their doors and went to the fields.

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[1] The mother-in-law dominates her daughter-in-law almost completely in most of the folk cultures of India. The girl is often at her mercy, and can make few decisions on her own.

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After two hours of fruitless effort, the vaccinator gave up because fear of him had spread throughout the village. The people even passed around a name for him: "The one who makes the babies cry." All the women were alerted and now no one wanted to oppose the public opinion that this man was dangerous. They would not offer him even a glass of water. In desperation the real benefactor was forced to leave the village.

At the Block headquarters the vaccinator met the social education officer, who had never visited this village, and was speechless on hearing about the experience. Something must be done. Suddenly, the cruel trickery of the village priest, shameless as it was in using suffering and disease to collect money, gave him an idea.

"Why don't we use that 'Gurumai'?" he muttered grimly.

"What? that old grabber? I don't think he will do anything unless he gets paid for it. He is only after feasts and fees. Nothing else will interest him. Still something must be done, the next day if possible." The social officer and his vaccinator headed toward the priest's residence.

It was dark when they reached the house. They both greeted him cordially and conversed with him for some time about the raging disease and their own concern. When the matter of necessary action came up the social worker took over and said:

"Gurumaiji,[2] the people have great faith in you, so they seek your advice. In a disease so serious as smallpox wouldn't you like to offer them medicine as well as religious guidance?"

The priest seemed interested. "Yes," he said, "I help them in my own way. What else can I do? After all, I have no medicines."

"That is right, we have the medicines, but we need you, their spiritual guide, to explain the use of medicine and to show that the Goddess favors its use. These people have faith in you, so they will believe your word of blessing on the medicine, if you will give it."

"Medicine? What medicine? These village people have faith and that faith cures them. Why bother further?"

The social worker's heart sank, as he said: "But don't you see this is a serious matter?"

Whatever it is, I must see that the Goddess becomes pacified. It will take a good feast, then trouble will end."

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2. The suffix "ji" is almost saying "the honorable" or "the revered," hence Gandhiji, or Nehruiji (more often Panditji), and here the astute worker is giving the priest special honor.

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"Yes, yes, that is a fine idea, for you could have a ceremony, hold a feast, and bless the treatment," quickly added the desperate worker.

"Why should I get involved in all that trouble? There is a village headman, you know, who took care of the spraying," said the priest.

After a time the social education officer and the vaccinator left the priest without an iota of success. They talked for awhile then slept at the village chaupal.[3]

Next morning while they were getting ready to leave, they saw the old priest coming toward them as fast as his legs would bring him. He almost fell at their feet and implored:

"Please help, please help, my favorite nephew is ill. My brother has just come to me very much worried, that the Goddess Mother will take him too. He is the only son, so you must stay and save him. Give him that medicine you were telling me about last night."

The two men were thunderstruck for a moment as they looked at one another and then at the begging holy man. The social education officer felt like throwing the gauntlet and said:

"But what about that faith? Don't you have faith?"

"Sir, that is for those simple village folks who understand nothing else. My nephew must be sure and be saved by getting some medicine. Please help us?"

"And what will you do for us? What about the other children who also need vaccination?"

"Anything, sir, whatever you want me to do. I am your humble servant."

"You must help us explain to the people the need for vaccination. You must assemble all the people at one place, talk to them, and help us proceed with vaccinations."

"Yes sir, please come to my house and I will do the needful." The priest was compliant.

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3. The chaupal is a meeting place for a caste, usually, although it is often used by a gossip group too. The village chaupal is supposedly for panchayat, and all-village meetings. Traditionally it has also been used as a place for a traveler to rest overnight, where food will be offered free in the morning. The small building for shelter is usually under or very near a large tree. Women and Harijans are never permitted in the caste chaupals, and seldom indeed in the village-wide ones.

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That same morning, he again worked himself into a kind of frenzy. A large crowd gathered before his house, to get the latest word from the Goddess. She declared through her agent that she desired to save only those children who were vaccinated with a magic herb! Therefore, all the children must be vaccinated without delay. A hubbub spread through the crowd and up the lanes of the village.

Numbers of people followed the priest and the vaccinator as they walked to the priest's home. They all watched as the nephew took the little scratch on his arm with only a whimper.[4] This soon got the message across and changed the whole atmosphere. One by one the men got up and went to bring their babies. Vaccination was in full swing, with the priest standing by to assist as much as possible.

As a matter of fact the priest became friendly with both the medical aide and the social worker. He accepted instruction from them and then collected the parents to give them advice on the care of the children and of the sore created by the vaccine. Later on he showed a willingness to incorporate some general ideas about better health practices in his nightly sessions of religious discourses and Bhanjan singing. Unwittingly, a new goddess was speaking through him.

Through the priest the workers found a ready and effective contact with the people. He became willing to call public meetings to discuss village issues. Here, with the confidence people had in him, he became a leader for village progress. The ideas of social education captured his thoughts and energies so that he wanted to do more. The social education organizer felt the value of his friendship more than ever. Regularly, he invited the priest to the Block headquarters to see the work being done in other villages. This was an inspiration which increased his own influence and effectiveness. Social education was launched in still another village in India.[5]

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[4] If the child really had smallpox, the vaccination was too late. He probably didn't.

[5] From Eugene P. Link and Sushila Mehta, Victories in the Villages—India (Plattsburgh, N.Y.: SUNY at Plattsburgh, 1964). pp. 33-39, by permission of the authors.

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PART FIVE: ROLES OLD AND NEW

Students should find the activities in this final section especially enjoyable. The first series of suggestions focuses on the roles students play now in their own interactions with others. The final game asks them to take on new cultural roles—to set themselves in others' shoes and then evaluate the experience.

OBJECTIVES

Students should be able to:

1. Describe and evaluate for themselves the kind of self that comes across to others.
2. Use empathy in a close working relationship with another person.
3. Show an understanding of other cultural roles by playing one consistently in a game.
4. Identify aspects of their own values and character learned through playing a game from a different cultural perspective.

TEACHING IDEAS: PRESENTING YOURSELF

OVERVIEW

These suggestions offer ways for students to inventory the impressions they make on others, and to evaluate the "self" that comes across to the world. Students should find these activities enjoyable—for what is more interesting than one's self? At the same time, they may make some important discoveries: about the difference between the inner self and the outer self, and about how they can improve their relationships with a variety of other people.

ACTIVITIES

A. An enjoyable way to begin talking about the impression we give others is to make a list of personal favorites in:

colors
music
sports
clothes
food
books

Once everyone has a list, invite the class to speculate on what these often-exchanged bits of information may say about them to others. Do these give an adequate picture of what you are like? Is there part of you that isn't directly communicated to others? Does the "inner" you contradict the "outer" you? How might another person get to know you well? In this kind of discussion, you'll want to avoid putting anyone on the spot. If it gets too "heavy," switch to TV personalities or political figures and the impressions they make. Fan magazines provide good examples of superficial impression-making.

B. In their own private journals, students can record instances of good and poor communication they have with others. Ask them to pay special attention to the way they reach older people, younger people, people of different culture groups, peers. In class, ask volunteers to talk about the different kinds of difficulties each of these groups presents for communicating. Combine this activity with reading and fiction or poetry writing on the subject. Often it's easier to talk about such matters in the more remote terms of fiction. For good fiction suggestions, see Reading Ladders for Human Development, Virginia M. Read, editor, and the Committee for Human Relations, N.C.T.E. (Washington, D.C.: National Council of Teachers of English, 1972, paper).

C. Students at this age will be especially fascinated by what nonverbal physical signals can communicate. You may want to use one of the popular books on the subject to spur interest. An example is Body Language, by Julius Fast (New York: Pocket Books, 1971). Many of these books are overdone and require highly critical reading, but students will enjoy uncovering the foolish statements and distinguishing a private code of personal gestures from those that make sense for most people.

Ask a couple of students to take candid photos of your class in session; in the school yard; at lunch. Use the pictures to talk about nonverbal messages. Are there instances when a look or posture outweighs what a person is saying? Are there nonverbal messages in these pictures that are misleading? Will you change any of your body language because of what you've seen of yourself here?

D. Ask students to think about their personal spaces — a room, a corner or windowsill, part of a yard that "belongs" to them—as places that help communicate something about them. They can use their journals to record the feelings these places have for them, and ways they might want to change the arrangements. You can use the classroom as a laboratory for sensitivity to place and for experiments in change. As a class, identify the feeling your room seems to give. You might want to invite members of another class to visit and give their impressions. Next, ask the students to name some goals for change (What do you want the room to say about us? How can it fill our learning needs at the same time?), and the "outer" limits to change. (How far may we change the physical plant? What legal limits are there to schoolroom change?) As you experiment with seating, lighting, equipment arrangement, decoration, etc., in the classroom, the students will become more sensitive to how spaces have meaning and how they may be changed in their own lives.

These suggestions are reprinted with minor changes from "Personal Communication," in Communication, Part C, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, 1977, pp. 2-3.

OTHERS: A SERIES OF ACTIVITIES

NOTE:

This series needs to be carried out with a certain amount of seriousness and sensitivity. By following the instructions you give and those to be reproduced for student use, the class can engage in a most valuable experience in learning to communicate with one another.

TIME

3—4 class periods

MATERIALS

Duplicate student handouts.

TO THE TEACHER

This is a very light experience in sensitivity training. Please don't let that term create misapprehensions. Note that in the instructions to students there is nothing to urge them into revealing more about themselves and their families than would fall well within the bounds of discretion. Students react very positively to this simple exercise, so well, in fact, that their enthusiasm doesn't wash out and usually transfers to content.

There are only two things to do in advance: (a) duplicate two copies of the questionnaire for every student; and (b) devise a means for students to draw names of classmates. This involves chicanery. Students should be paired, but should not be aware of this until after they fill out the profile form. They may see through any ruse, but make a stab at deception anyhow. Put the name of each student on an index card. Following your seating plan, stack the deck. Request that each student draw the top card from the pile, and arrange your distribution accordingly. (If there is an odd student, the teacher usually volunteers to be the partner.) It is most important that students not indicate by giggles, pointing, or whispering who their partner is. If you ask their cooperation on this, they should comply.

DAY ONE

Preliminary discussion should be brief and informal. The topic is: How well do we actually know others—even those with whom we live and study for large parts of every day? Let them estimate how long and how well they feel they know their classmates; and touch briefly on the natural processes involved in getting to know someone else. Ask them to consider silently whom they think they know best, least.

Now explain that they are going to participate in an interesting, enjoyable experience which should be extremely valuable to each of them. Pass out the profile forms, two per student. Explain that one of them is to be filled in about the student whose name they will draw—and that this should be done without any talking or even looking around. Now distribute the cards. That evening they are to fill out the second profile form, on themselves.

It is important that the first profile be filled out before the students leave the room. They should be collected and held overnight. Be sure also that students put their own names at the top left of the form they have filled in on their partner.

DAY TWO

Give the completed form to the person about whom it has been written. Then let partners get together. When students pair up, it is probably best to let them go pretty much on their own (unless, of course, some pairs seem to be wasting time). The spirit of this experience lies partly in relaxed, informal exchange, filled with spontaneity and warmth. Do make sure that they correct mistakes and fill in omissions on the forms.

DAY THREE

Students may find the role playing awkward, but no more so than if they were asked to give a 2-minute talk on any subject. While it isn't wise to force a student to do this, do offer strong encouragement; this is an important exercise, although its importance cannot be measured by any formal means.

We suggest that the final brief paper not be scored. After looking them over, ask if any students would object if you distributed the papers to the people about whom they were written; or, better yet, ask this before the papers are written.

Reprinted with minor changes from "Others," in Communication, Part C, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, 1977, pp. 38-43.

OTHERS

DAY ONE

Activity 1: Look around the classroom. You see familiar faces, some of the kids you may have known all your life; articles of clothing you've seen countless times before, doodles on notebook covers you could identify even without their owners; slouches, head-scratchings, nervous habits, voices you could recognize without trying—a roomful of individuals you probably feel quite close to.

But how well do you really know any of them? Not nearly as well as you think. Your teacher will distribute name cards, one to each of you. Please do not let anyone else know whom you have drawn. This is important. (No trading off either; the object is not to end up with a chum's name.)

Now fill in the profile form your teacher will distribute. You will receive two of these forms. One of them is to be filled in on yourself—put that aside for tonight. Before the period ends, you must complete a form on the person you have drawn. On both forms, please play it very straight. Don't, for instance, put down that your hobby is skydiving if it's really raising tropical fish.

DAY TWO

Activity 2: Pair up with the person you have profiled. You may feel a bit awkward about this at first, especially if you are not very close friends. Try to overcome this; give yourselves a chance to exchange information in a friendly, open way, and in the process, to find out much that may be interesting about your partner. Be sure to correct your form. Was there a particular area where you went wrong?

Activity 3: The form covered only the skimpiest details. Relax and talk with your partner about himself or herself. Let your partner do the same. Find out about feelings, not just facts. How does the person feel about such things as going steady, school policies, personal philosophies regarding important issues and values. Take turns to let your partner talk freely; don't interrupt. Above all, don't argue. You are attempting to learn about someone, not to correct or instruct.

Your conversation needn't end at the bell. If you are doing this in the right spirit, you will want to continue, perhaps at lunch, after school, or even at one another's homes.

DAY THREE

Activity 4: For just a couple of minutes today, you are going to take on the identity of your partner. Not really, of course. Just in a role-playing situation that will test your understanding—knowing—someone else to the point where you can pretend to be that person for 100 seconds or so.

(c) GPE, 1979

When the teacher nods in your direction, calling you by your partner's name, do the following, without snickering or blushing, if possible: (a) Stand directly behind your partner's chair. Address the class. Introduce yourself: "My name is . . . . I live at . . . . etc." (b) There are no rules for what follows. If you have done an honest job in learning about another human being, you will be able to go on for a bit about "your" interests, ambitions, likes and dislikes, feelings about important issues, as well as basic facts.

If you put your heart into it—and you should—you will present a strong and pleasant mini-profile of the person you have come to know. A good job on your part will, of course, encourage your partner to do the same with you.

Activity 5: You will never feel quite the same way about your partner again. You should feel closer and much more comfortable with him or her. This experience has a bit of magic in it that is harder to explain than it is to sense on a personal level. If you feel good about it, you have learned something important about a theme that will continue to increase in value and importance as you grow older and the world grows smaller. The name of the theme is "Others."

While the experience is still fresh—tonight would be a good time—write a brief and very honest paper about your partner. Stress what valuable things you learned about him or her as a result of this experience; and also whether and how this study has made you better able to participate in the human family.

(c) GPE, 1979

Your name______________________________

PROFILE FORM

(Try hard for accuracy.)

Full name, including middle name____

Street address____

Age__________Birthday____________Color of eyes________Height____________

Names and ages of brothers____

Names and ages of sisters____

Father's (or male guardian's) first name____________________________________

Mother's (or female guardian's) first name__________________________________

Father's occupation_____________________Mother's occupation________________

Favorite TV show(s)____

Favorite food(s)____

Favorite color(s)______________________Style of clothing___________________

Favorite school subject________________Hobby_______________________________

Pet(s)__________________________________

Pet peeve(s)____

Best friend____

Career plans after high school____

In favor of:	Yes	No
Capital punishment	___	___
School busing	___	___
Gun controls	___	___
Equal rights for women	___	___
Legalization of marijuana	___	___

(c) GPE, 1979

THE ROAD GAME: CULTURAL EMPHASIS*

OVERVIEW

The Road Game is about competition and cooperation, teamwork and chaos, perception and misperception, communication and conflict resolution. It is a game about the many ways that people interact when they are members of teams and have a job to do.

In The Road Game, four groups interact by drawing "roads" from one area of a map to another. The groups choose leaders, who negotiate with each other to build roads and resolve conflicts, first through bargaining or direct action and later through a judicial procedure. The game has analogies to the behavior of nations and cultures, and it can also illuminate group and individual functioning in a community.

The Road Game requires about an hour and a half to play, divided more or less equally into initial road building, judicial review, and overall debriefing and discussion. The contrast between the sometimes chaotic road-building negotiations and the orderly judicial process, as well as the political interaction throughout, provides rich experiential data for the debriefing which completes the learning experience. The game is designed to be open-ended and amenable to many interpretations, depending upon the interests and needs of both teacher and students. It has been used successfully with students from 4th grade through college, as well as with adult education classes. The emphasis and depth of the abstract analysis of the experience often differ with maturity, but it is surprising how often children reach some of the same insights into the group process that graduate students do. The emotional impact is also often similar.

People interested in international affairs feel that this game brings out several important principles of intergroup behavior, especially in relation to war and peace or diplomacy. People interested in the principles of perception or projection of meaning see those as paramount. Some see moral education as the major use for The Road Game. The classic question of whether man is by nature competitive or cooperative can also be the key issue. In fact, all these elements are present in this group experience.

The Road Game is especially suited to culture studies. The version of the game presented here allows students to "try out" different cultural values and attitudes.

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*Adapted for this publication from "The Road Game as adapted by Barbara Ellis Long with the assistance of Robert E. Freeman and Patricia A. Nyhan" (copyright © 1974 by Barbara Ellis Long), which appeared in Intercom #75, Teaching Global Issues Through Simulation: It Can Be Easy, Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003, Summer 1974, pp. 13-23.

Age level and class size

This version of the game is tailored for children from about 4th grade through high school. It can be played by classes of 32 or less, divided into 4 teams; but it works best for groups of 16-24 people.

Materials needed

1. You'll need a big open space—a classroom with the desks pushed back, the gymnasium, or better yet, the concrete or blacktop part of the school yard. A driveway?

Check the weather first!

2. Four large squares of heavy construction paper or tagboard in 4 colors— preferably red, green, blue, and yellow. (22" x 28 " is readily available many places and will do fine.)

If you're stuck, heavy white paper or even newsprint will do. Paint something on it to indicate what color it's supposed to be.

3. Four jars of poster paint (tempera). The colors should match the four colors of paper. Be *sure* it's water based!

4. Four inexpensive paint brushes, 1" wide. Ordinary housepaint brushes work fine and are cheap.

Large marking pens will do, but there's something very powerful about all that dripping paint and it's inherent dangers.

5. Four wooden yardsticks or dowels about 3' long to use as handles on the paint brushes, to permit standing UP and not kneeling IN the paint.

6. One roll of 1" masking tape for taping the squares of paper together and to the floor so the "map" will stay put, and also for taping brushes to the handles.

7. Newsprint or any cheap paper to attach to the edges of the "map" or game board, about 2' wide all around the edges; thereby keeping paint off the floor.

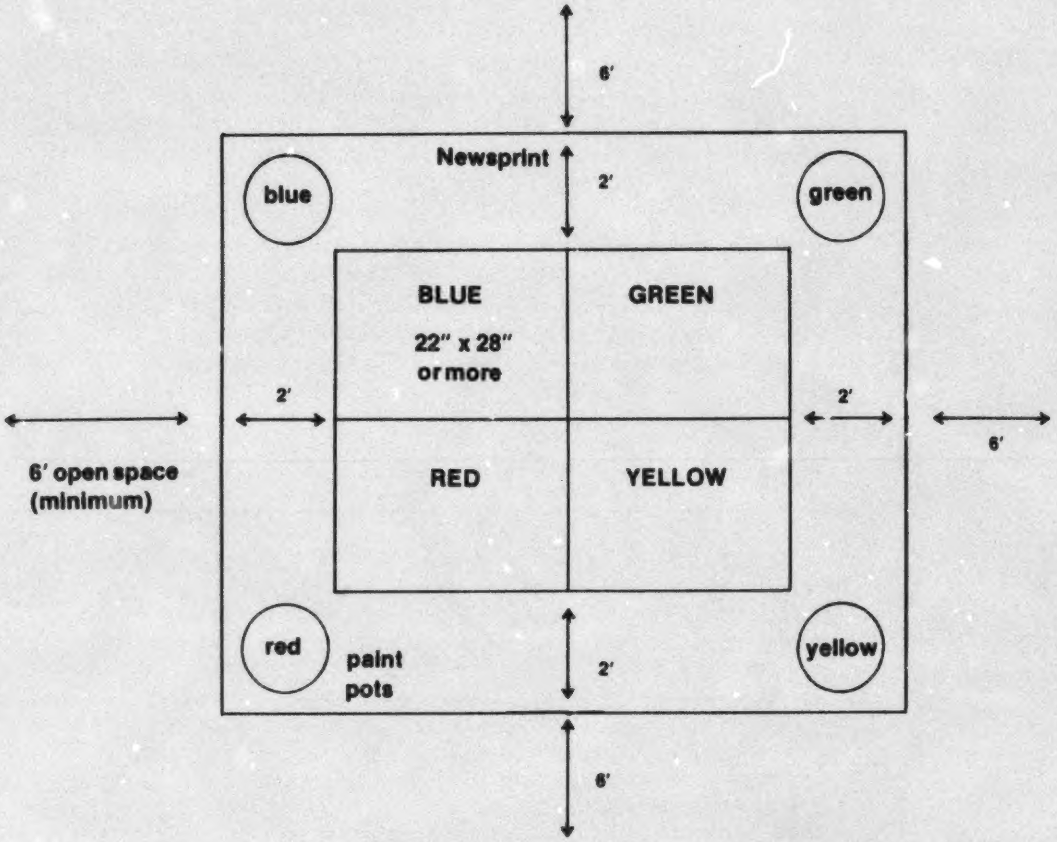
8. Copies of "Four Cultural Characters" to be handed out as noted under "To begin." You give students only their cultural character or provide them with all four, as you wish.

If paint and paper all over the floor is impossible where you are, try spreading the four squares of colored paper on a large table. You could use one huge spread of newsprint, if necessary, marked into the four squares. You can use four colored chalks or large marking pens instead of paint. A table confines this game a little, but not as much as expected—especially if the class is small.

Do NOT try to use the chalkboard! There are far too many difficulties with too many bodies all trying to occupy the same space at the same time; an "audience" of team members who have been pushed out and have become passive while the leaders and road builders jostle each other at the game board; and the weird results of two "countries" that are UP at the top of the chalkboard, and two "countries" that are DOWN—necessitating two teams of giants and two teams of midgets. The squabbling and stooping/stretching aren't worth it. Go for a floor or a table.

Layout of the materials

The layout of the gameboard and equipment should look about like this when you begin:



Put the paint jars at the ready at the edge of the game board but *on* the newsprint. Match up blue paint with blue paper, etc.

Be sure you have at least 6′ of open space all around the game board, for people to move about in.

Clutch the paint brushes firmly in a death-like grip and do NOT hand them out until you are *ready to begin!*

Time required

As with most simulations, **The Road Game** is most effective if played and debriefed immediately—a process that usually takes about 1½ hours. However, it can be spread over two or three class periods if necessary, as follows:

Period 1—Introduce the game, make up groups, hand out materials, and play the game (roughly 20 minutes). Don't hold the hearing or the discussion.

Period 2—Do the hearing about who got how many roads, and who cheated as well as who "won." Do the preliminary discussion on one or two points.

Period 3—No holds barred. Complete the debriefing and relate to other school work; especially to experiences outside the classroom.

To begin

Tell your students that this is a game about territory.

If you like you can tell quite a story about the flat world they live in that is divided into four culture areas, each of which has its own special color.

You can go on to explain that the main business in this game is building roads from each team's own territory, through other territories, to the perimeter of the map. Each team will decide where they want to build their roads and how to negotiate with the diplomats or leaders from the other sovereign "countries" for permission to cross their land.

Four "Cultural Characters"

RED	You are a hard-working people who have developed large cities and an industrial society. You depend on raw materials and foodstuffs from other countries and trade your manufactured goods for them. You are wealthy and powerful but very aware that you are dependent on other countries.
BLUE	You are a new country of various cultures. Some of your people need a great deal of open land for grazing herds. You also have another rural group which raises the majority of the foodstuffs for itself and the industrial cities but is in constant strife with them. Another need is the new development of industries exploiting the great mineral wealth of your land.
GREEN	Your country is a largely rural society, essentially self-supporting. You are therefore poor, but quite happy because of your tradition of hard work and your long-standing culture that make you a close-knit society. You all speak the same language, but have a high rate of illiteracy, and are generally fearful (except for your few leaders) of people from other cultures and nations.
YELLOW	You are a wealthy country with a great deal of oil but few other natural resources. You are in a hurry to industrialize and reap the benefits of a technological society, since at present only a tiny percentage of your population enjoys any such benefits. A strong religion is the common bond uniting your people.

When you and the students are ready, and the gameboard is all arranged, it's time to start:

a. Tell the students to divide into four teams. Tell them they have *one minute* to do this.

b. Then distribute the "characters" (either the ones given as examples here or ones you have created). Tell the groups that they are to become well acquainted with themselves and with their culture. As part of getting into that identification, they should take a paint brush, a big sheet of colored paper or newsprint, an appropriate color, and paint some kind of images on their paper or territory which will provide them with a sense of identity as demanded by the description. Send each group to a different corner of the room to work, to choose a leader, and a road builder/painter/engineer, and to discuss the way their culture influences them. Let them work for about fifteen minutes.

c. Once each group has its identification, bring them all back together and provide the setting by some remarks such as the following: "The 20th century has brought many cultures together, and we are going to do that here symbolically by taping these four countries together and making one communication rule: that is, your need to build roads." Do not elaborate upon the symbolism of the roads other than to say they represent communication.

d. Have the players gather round their territory. If you are using assigned group personalities, or if the students are inventing their own, reiterate here that they are to clarify who and what they are now, *as a team*. This can be kept a secret from the other teams or not, as you wish.

e. Now read the following official rules aloud *once*. After you have read the rules aloud for the first time, tell the players you'll accept *one question* from each team. Answer each as succinctly as possible. *No more* than four questions!

f. Then, reread the rules just once more. *That's all*!

RULES OF THE ROAD GAME

If you want to emphasize the concept of competition versus cooperation, you can say here, *"The team with the most roads to the edge of the map at the end of the game will win."* This emphasis is up to you. The original **Road Game** included this stimulus. However, we have found that the game can also begin with *no* directions for this. The appearance or non-appearance of that factor becomes a highly interesting problem in the debriefing later.

1. The object of this game is to build as many roads as possible to the perimeter of the map. Your road engineer will paint the roads in your color from your territory to the edge of the rest of the map.

2. Each road must begin at a point on your own territory and arrive at the outside edge of the game board ON THE PROPERTY OF OTHER TEAMS in order to count.

3. Roads wholly on your own property will not count as roads at the end of the game.

4. You can speak freely within your own group, but cannot communicate with other teams. Only your leader can talk with their leaders.

5. Your leader must negotiate for permission from the other leader and his or her team before you can enter their territory to build a road. Your leader must also get permission *each time* you wish to cross another group's road, *even in your own territory.*

6. Permission to cross can be obtained only through a group's leader. The leader, however, must have unanimous approval from his or her team before giving permission. *All* negotiations are subject to the unanimous consent of the leader's team, before any deal can be made. If one member of a group does not wish to give permission, the leader may not give it.*

7. I (you—the teacher) will not be a judge during the game. You'll have to settle your own arguments among yourselves.

8. Leaders don't paint roads. Only road builders do that. Be sure you take turns doing that.

9. Teams don't take turns painting roads. All teams begin at the same time and keep going. As soon as your leader makes a deal for you to cross another team's property, your road builder can begin painting.

10. The only people allowed on the map are the four leaders and the four road painters.

Additional optional rules

Enforcement and the definition of "neat" is up to the class during the hearing.

A. All roads must be *neat* in order to count.
B. Choose one of the following:

1. When you start the game, look dramatically at your watch, pretend to wait until the second hand gets to the top, and then give a good imitation of the starter in a race. Say "BEGIN!" loudly, and act out the part of somebody who is intent on timing the whole thing, throughout. Say no more. Just act a lot.
2. "There will be a time limit on this game." Give no details. Accept no questions. Or, tell them it will be some length of time or other, and then do as you please later. Tell them to start.
3. "There will be a time limit on this game. You will not know what it is. The game can end at any time. BEGIN!"

There *is* no specific time limit, as such. The main thing is to allow the activity to build up to a kind of climax. The fictional time limit helps that along. You'll find that it usually takes about 15-20 minutes to get to the point where everybody is fully involved. If someone starts stealing another team's paint or brush, or the group becomes very noisy, or a temper gets lost, you'll know you are there. The "time" has definitely come!

You can move the excitement along by pretending a dramatic final countdown: "Two minutes, one minute, 30 seconds, STOP!" This ploy is useful to get to final closure or when becoming tired, as well as when time is *really* running out. It works very well, and helps people move to a feeling of ending or completion.

Be sure you read the rules the second time, answer the four questions, pass out the paint brushes to the leaders, and then start the game off at a full gallop. Announce loudly "OK, BEGIN!" or the equivalent, so that in the scramble, no more discussion can take place.

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*From **The Road Game** by Thomas E. Linehan and Barbara Ellis Long. Copyright © 1970 by Herder and Herder, Inc. Used by permission of the publisher, Seabury Press.

Some notes about the rules

Unless you have used the suggestion in the margin by rule 1, adding the element of competition to win, you have not said anything directly about that at all. You have commented about which roads count, and so on, but you haven't openly urged frantic competition to win. Whether competition develops, or not, will depend upon the group's perception of what you said. The omission of a direct order to compete was intentional—or else your inclusion of that element was intentional.

You can use this later as something worth discussion in the debriefing. How much of a competitive world do we live in? Would we be more cooperative if our world didn't urge us into it? Are people natively competitive? Is there a *real* territorial imperative?

The rules may seem very involved. They were deliberately designed to be that way. There is bound to be confusion and varying interpretations of the rules, creating problems the students will have to resolve during the game. The communication channels are deliberately limited and confused. We *do* have a confusing world of mixed-up signals, with little chance to get through easily to each other. We *are* beset by all kinds of gremlins and faceless, but demanding, bureaucracies. Meanwhile, we as individuals have to learn to live—and live with others. Why *not* study how it all works?

It may be valuable to have a record of the comments and behavior of the students, as they play the game. These can be useful during the discussion later. Since you can hardly do everything at once, and since it might be enlightening for the students to have a hand in it anyway, ask one or two students (if you have enough people to spare) to observe each team. Tell them to record their findings. A videotape is also good—but the act of writing down observations can be most instructive for those students, even if you have videotape.

Draw up and duplicate a simple chart which the student-observers can use to record the behavior they notice during the game. Alice Adcock and Max Schwartz, of Webster College in St. Louis, Mo., have used this system extensively and have found it adds a great deal to the debriefing session later. Their chart looks like this:

Date	**Subject**	**Subject**	**Subject**	**Subject**
Time	**Observor**			

You might prefer to adapt it to your own purposes. Try to keep the chart simple so that the observers can quickly mark data about "Who did what to whom and how?" You might want to cover one or more of the following questions or categories:

Does the group gain team consensus before building roads?
Does everyone participate in decision making?
How does the leader function? Does he listen to his teammates, to other leaders?
How do individuals respond to conflicts?
What suggestions of conflict are shown by the players—anger, frustration, facial expressions, gestures, loud talk, direct "acting out" behavior?
Who is "in" and who is "out" of the process?
Which people seem more cooperative or competitive?

Don't ask for observations on all these questions. There never is enough time. Arrange for the observers to keep records on no more than about four people at a time. More than that leads to chaos and harried observers.

THE HEARING

When the game is finished, ask the students to sit around the game board. Have each group count the number of roads to the perimeter of the map that it claims, and put the number on the chalkboard, e.g.: Red - 5, Yellow - 3, Green - 4, Blue - 6. Tell the students that this is the unofficial count and that the official count will be arrived at after a hearing. You do this count even if you did NOT insert the direction about "winning."

The hearing is literally that. Each group may voice any complaints it has concerning the actions of another group during the game.

There are usually loud gripes.

Begin by asking if any group has any complaints to lodge against another group. Insist that the complaint must be about one or more specific roads. Make sure they are heard and then allow the accused team to present a defense. Any member of a group may speak for the group during this period. Insist that the complaints and the defense be brief and specific. They may not be brief, anyway. These impassioned attacks and defense can also be subjects for discussion during the debriefing later. Why *are* they so steamed up about a "game"?

If it's a tie, you know it *could* remain a tie. You really don't *have* to settle the vote!

As soon as the defense is completed, call for a vote by the two groups not involved in the dispute to decide whether a challenged road is to be counted or not. In case of a tie, you could cast the deciding vote or not, as you prefer. You might tell the students at this point that we are not so much interested in the "truth" as in the majority decision. This should supply a note of political realism to the hearing.

Some interesting political logrolling may result, especially if you stay out of the role of tie-breaker. You may find that as soon as group #1 (red?) wins a vote on some road, it will move to consolidate its position as part of the majority that has formed on that particular item. Suddenly, the losing team may find itself a minority on other questions. The wheeling and dealing can become most interesting at times—especially if you happen to have some neophyte politicians in your class. If this happens, or if *anything* happens, it becomes grist for the discussion mill. "Do you see what you did? How come . . . ?"

Do not permit a group to voice complaints or challenge roads after you have moved on to another group's complaints. Groups may wish to do this to punish those who vote against them.

Be firm, and even cruel if necessary. Be sure you stay out of it and don't get trapped into being a judge now *unless you mean to prove something by it.* Be prepared for flack if you do serve as judge. The main idea is to know *why* you are doing whatever it is you are doing with the rules. The results become something worth discussion—no matter what. It's another bit of human behavior for study.

When all the groups have had an opportunity to challenge the questionable behavior of the other groups, the official road-count is determined. The group with the greatest number of roads to the perimeter may not necessarily have the most after the hearing. This hearing can lead to a great deal of discussion about alliances and treaties, coalitions, "under the table" agreements between groups, and the whole question of power.

If you did not originally make an issue of the competitive or aggressive element, you may find that some impassioned city planners or determined cooperative types will express outrage and grief at your "deceit" in now looking for the "winner." This is possible. The strange thing is that it *rarely happens!* Even if you do *not* expressly promote aggression, almost all groups who play the game will move into competition anyway, and counting "who wins" becomes the logical next step. If you are running this game with groups such as Quakers, Mormons, or various internationalist organizations, you might find less emphasis on "winning," but the territorial imperative does seem to assert itself in all groups to varying degrees. This again can become an item for discussion later. "Why did you do it *this* way?"

THE DISCUSSION OR DEBRIEFING

The hearing provided some opportunity for players to explore "who did what to whom?" Now it is helpful for the players to analyze their behavior in order to move on to broader issues. The observers' notes or the videotape are useful here again. The discussion gives students some important lessons in human relations as they explore their own reactions to competition, authority, leadership, moral law, political power, and conflict—or lack of it—and the whole problem of communication and perception. However, it is important that such a discussion not hurt any particular individual. This is not a serious problem and seldom occurs, if ever. However, if the conversation seems to be going beyond friendly rivalry, just ask a question about something else, *or* ask the students why they are so excited over a silly game. If certain people have acted especially aggressively, you can point out that this happens with most groups who play **The Road Game,** and then you can go on to ask what it was about the structure of the game—or people—that made them behave that way.

The point is that you have helped your students generate some behavior—their own—that can lead to some very fruitful discussion and insights about the nature of man. We are all in the same boat. We are all a little mad, even thee and me! Instead of using pigeons, they have used themselves—and have a wealth of material to draw upon. You needn't dwell upon negative points. What about the people who helped each other!

The discussion can cover a number of disciplines such as psychology, sociology, anthropology, government, international relations, law and ecology, as well as ethics. One way to start, which cuts across several disciplines and gets to the heart of what **The Road Game** teaches is to approach it from the angle of conflict.

Before you go any further, try asking them: *"Now that you have been competing so strenuously; find a way to cooperate!"*

You'll probably find a lot of blank stares.

Press them, if you like, to go back into their teams, and think up, *with the other teams,* some way of resolving the conflict. *"What would you cooperate about? How would you do it? What for? Would you change something? How?"*

You will probably get a lot of "cheap" answers at first. After that, if you're lucky, you might hear versions of two ideas:

1. Some kind of plan to *build* something together: A city? A new nation? The UN?
2. Some version of the external threat which requires concerted effort in mutual defense against that threat: Men from Mars are coming? Gas shortage? The atomic bomb?

Whatever you get, keep asking questions until they have exhausted their ideas, or actually go ahead and try cooperation. If they do try it, keeping notes on how the solution goes could be most instructive. They often slide back into competition again.

There are some more questions or subject areas that you can use for the discussion that follows. You'll never have time to use them all, so choose the ones you want to emphasize, and work from them. Keep your ears open for what seems to be the overriding interest of the group. Follow up any leads by asking: "Why? How come? What makes you think so? How do you know? How does that relate to____? Well, if so, then how about____?" and so on.

And then, when you are all quite tired of the whole problem, remember that we haven't solved the puzzle of human behavior yet. Why should you be the first? It is going to take a long, long time.

Individual responses

1. How did you feel playing the game—happy, angry, involved, proud, lonely, annoyed? What did you want to accomplish? Did you accomplish it? Who or what got in the way?

2. Did the hearing change your mind about any of the other players or what they had done in the road-building? How did you feel about the teacher's role? Was he helpful, or was it better without him in the first part of the game?

3. Did you feel members of your group listened to you and understood you? Did you go along with what your group was doing, or did you not want to get involved? Did you feel a conflict inside yourself about what was happening in the game?

4. Were you surprised at your behavior or other players' behavior? In what way? Looking back on it, do you wish you had acted differently? How? *Did you know that behavior was in you?*

5. Did you want to beat the other groups and build the most roads, or cooperate with them so that everyone could share the roads? How do you feel about being a "winner"? Do people need to be "number one"?

Small group interaction

1. How did you form your groups in the beginning? Were there some of you who didn't really feel a part of your group? Why not?

2. How did you choose your leader? Was your leader challenged by your group? Did your leader consult regularly with you and keep you fully informed of decisions? Would things have been better with no leader?

3. Did the members of your group become more close-knit and unified, or did you divide into cliques with different views on what should be done? How come?

4. Was your group trying to get other groups to cooperate in building roads, or did you assume that the object was for your group to get the most roads and therefore did you become competitive? What made you think so? What did the other groups do?

5. How many of the disputes in the game were the result of misunderstandings? What do you think caused the misunderstandings? Poor communication? Too little time? Personality differences between leaders? How could you have changed this?

6. Did some people cheat? What for? What's "cheating," anyway? Is territory really that important or basic to people? How did you *feel* about those roads you were building?

7. Is **The Road Game** like real life? Are there always conflicts between groups; will there always be? Is this good or bad? Could we have a world without conflict? How? Is man aggressive by nature? Can we do anything about that? Are competitiveness and aggression "good" at times? How? When? Is passivity the same thing as cooperation? If not, why not?

Cultural Emphasis

1. Did you stick with the cultural roles that you received? Did anybody change? How?

2. Which culture had the most power at the beginning? At the end? Why were or weren't there changes?

3. Which other culture(s) communicated best with your team? Why? What got in the way of your communicating with each of the other cultures? How could you change that?

4. Were there conflicts within your culture? Why? How did they affect your dealings with other cultures? Was your culture becoming more, or less, close-kit? Did your group depend on other cultures for help in road-building, or try to go it alone? Which method do you think would have been more successful in the end?

5. Did you find it difficult to stay with the cultural description you were given? Did anybody try to change? Did you? What happened? Did this affect your road-building efforts and dealings with the other nations? Did other cultures have the same pressures? Which one stood the best chance of surviving in the 20th-century? Why?

6. Which culture(s) is most worth preserving? Why? Where do your ideas about what's good and what's bad come from? Compare your own culture in real life with the one in the game.

7. Do the cultures in the game resemble some you know about in the real world? What are some of the problems you saw in the game that are like those in daily life? How could they be solved, or can they be? Is it inevitable that technological cultures have the most power? Could non-technological cultures gain more power? How?

8. The cultural roles provided here include a heavy emphasis on economics. Could you write role descriptions from another point of view — say, an anthropological one? (You might want to give it a try and replay the game.) How would the game be affected by stating the roles in anthropological terms? Do these new roles seem more or less like the real world than the economically oriented ones? Can economics be separated out of a cultural character?